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English composer Francis John Roy Grier (b. 1955) has a large and mostly unexplored opus. He has composed sixty-three works including thirty-nine for chorus, nine for organ, six for voice, three for violoncello, an opera, a string quartet, and one each for trumpet, viola, piano, clarinet and speaker, and vocal duet. His compositions synthesize modern British compositional practices with those of other Western composers while paying homage to the various characteristics of the music of the East. Grier's music is unique, most notably, because of his combination of English cathedral music, French impressionism, and Indian musical elements. This document includes a brief sketch of the life and a detailed examination of the choral works of Francis Grier. In addition to this author's analysis, the primary sources for this document are interviews with Francis Grier and the commissioners of his works.

Chapter I of this study includes a brief biography of Francis Grier's life. This includes details of his formal education, past and current musical positions, and discussion of his mid-life career change to becoming a psychoanalyst. Chapter II provides a detailed description of Grier's *a cappella* works organized alphabetically; each work is discussed individually. Chapter III presents a similar analysis of the remainder of Grier's small-scale, accompanied choral works. Chapter IV presents a summary of Grier's compositional style and conclusion.

Four appendices complete this study: Appendix A lists Grier's choral works by title; Appendix B, by composition date; and Appendix C, by performing forces. Appendix D lists Grier's complete opus by title.

THE CHORAL MUSIC OF FRANCIS GRIER

by

Robert Benjamin Hutchens, II

A Dissertation Submitted to  
The Faculty of The Graduate School at  
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in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts

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Approved by

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Dr. William P. Carroll, Committee Chair

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## **APPROVAL PAGE**

This proposal has been approved by the following committee of the  
Faculty of The Graduate School at The University of North Carolina at Greensboro.

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## PREFACE

English composer Francis John Roy Grier (b. 1955) has a large and mostly unexplored opus. He has composed sixty-three works including thirty-nine for chorus, nine for organ, six for voice, three for violoncello, an opera, a string quartet, and one each for trumpet, viola, piano, clarinet and speaker, and vocal duet. His compositions synthesize modern British compositional practices with those of other Western composers while paying homage to the various characteristics of the music of the East. Grier's music is unique, most notably, because of his combination of English cathedral music, French impressionism, and Indian musical elements. This document includes a brief sketch of the life and a detailed examination of the choral works of Francis Grier. In addition to this author's analysis, the primary sources for this document are interviews with Francis Grier and the commissioners of his works.

Chapter I of this study includes a brief biography of Francis Grier's life. This includes details of his formal education, past and current musical positions, and discussion of his mid-life career change to becoming a psychoanalyst. Chapter II provides a detailed description of Grier's *a cappella* works organized alphabetically; each work is discussed individually. Chapter III presents a similar analysis of the remainder of Grier's small-scale, accompanied choral works. Each entry includes general information about the work: title, duration, date of composition, and number and title of movements. Text source(s), language and an incipit of the text are provided. Performing forces required and voicing as well as information concerning the availability of scores and

recordings are presented. Information about the work's premiere – performers, date, and location – and subsequent notable performances is discussed. Each entry concludes with information about the work: commission, revision(s), and a discussion of stylistic issues involved in performing the work. The entry closes with this author's assessment of the work's level of difficulty. Chapter IV presents a summary of Grier's compositional style and conclusion.

Four appendices complete this study: Appendix A lists Grier's choral works by title; Appendix B, by composition date; and Appendix C, by performing forces. Appendix D lists Grier's complete opus by title.

This document is the first to explore the music of the English composer Francis Grier. Grier's fresh compositional style and idiomatic writing for both voices and instruments commands attention from the worldwide musical community. To my knowledge, detailed information about Grier & his music has not been included in books or articles on modern British composers or modern British music. His scores include only dedications, and the liner notes for the compact discs that feature Grier as conductor or organist do not include any pertinent biographical information.



**CHAPTER I**  
**FRANCIS GRIER:**  
**THE COMPOSER AND HIS STYLE**

**Biography**

Francis John Roy Grier was born in Kotakinabalu, Sabah, Borneo, on 29 July 1955. His family returned to their native country of England in 1963 at which time Francis became a chorister at Saint George's Chapel, Windsor Castle under the direction of Sidney Campbell. In 1969, at the age of 13, he began his tenure at Eton College as its first music scholar.<sup>1</sup> While at Eton he studied organ with Sydney Campbell. He was an avid performer on the piano and organ. He also frequently performed in chamber music ensembles.

In 1973, Grier graduated from Eton College and entered King's College, Cambridge as an organ scholar. He studied conducting with Sir David Willcocks and Philip Ledger, piano performance with Joseph Cooper, Fanny Waterman, and Bernard Roberts, and organ performance with Sidney Campbell and Gillian Weir. After receiving a Bachelor of Arts degree in 1976, he became Simon Preston's assistant at Christ Church Cathedral, Oxford. He remained in this position until 1981, when Preston accepted a new position as organist at Westminster Abbey. Upon Preston's departure, Grier became

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<sup>1</sup> Maggie Humphreys and Robert Evans, *Dictionary Of Composers For the Church In Great Britain and Ireland* (London: Mansell Publishing Ltd., 1997), 136.

Organist and Tutor in Music at Christ Church Cathedral.<sup>2</sup> During Grier's time at Christ Church Cathedral, he made many recordings, and television and radio broadcasts, as an organist and chamber music pianist.<sup>3</sup> Also, he commissioned new works for the choir by British composers William Mathias, Giles Swayne, and John Tavener.<sup>4</sup>

In 1985, he resigned his appointments at Christ Church Cathedral in order to have more time to engage in other intellectual pursuits. He moved to India where he studied music, theology, and meditation. In Bangalore, he worked with people with learning difficulties. In 1989, Grier returned to England where he continued his work with the learning disabled and later became a psychodynamic counsellor and marital psychotherapist. Currently, he is a psychoanalyst in private practice and a Senior Marital Psychotherapist at the Tavistock Centre for Couple Relationships.<sup>5</sup>

His love of music has never waned. Although Grier maintains a full-time private practice, he devotes much time to music composition and performing. He remains in

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<sup>2</sup> Francis Grier, "Francis Grier Biography" (E-mail correspondence: Chapel Hill, NC, 18 September 2004).

<sup>3</sup> At Christ Church, Grier recorded Olivier Messiaen's *L'Ascension* and *Messe pour la Pentecôte* and César Franck's *Trois Chorales et Preludes, Fugue et Variation* for the ASV record label. Under Grier's direction, the Cathedral Choir recorded John Taverner's *Missa Corona Spinea*, Three Motets by J. S. Bach, Benjamin Britten's *Ceremony of Carols* and *Hymn to Saint Cecilia* for the same record label. In addition to these other recordings include two complete discs of nineteenth- and twentieth-century Anglican church music entitled *Faire is the Heaven* and *Hear My Prayer*, a disc of somewhat unusual carols and carol arrangements entitled *Carols from Christ Church*, and a disc of *Stabat Mater* and organ sonatas by Domenico Scarlatti for the same record label. The choir regularly broadcast on BBC Radio 3, as did Grier as an organ soloist. Of particular note were Grier's performance of Messiaen's *Les Corps Glorieux* and his first ever solo Henry Wood Promenade Concert at the Albert Hall, where he performed Messiaen's *La Nativité*.

<sup>4</sup> Humphreys, 136.

<sup>5</sup> Grier, "Biography."

high demand as a composer, many of his most recent works having been commissioned by the British Broadcasting Company (BBC), various cathedral and collegiate foundations, and professional and amateur choirs in England and abroad. These recent commissions reflect the stylistic diversity that he has been cultivating throughout his life. In 1992, the BBC produced a series of four programs of contemporary music entitled “The Cry.” For this series, Grier was commissioned to write a piece he titled “The Cry of Mary,” H. 25,<sup>6</sup> which is a setting of four poems by Rabindranath Tagore.<sup>7</sup> It was set for a soprano solo and an instrumental ensemble of sixteen solo players. Rosa Mannion and the Nash Ensemble, under the direction of Lionel Friend, performed its premiere on the BBC series. “My Heart Dances,” H. 36, was first performed at the Three Choirs Festival in Gloucester Cathedral in 1995 under the baton of David Briggs; it is a work for soprano and baritone soloists, a full chorus, and orchestra. In this work Grier combines texts by Tagore and Kabir,<sup>8</sup> and sets them to music. Grier relates that “it was a quite self-

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<sup>6</sup> H (Hutchens) numbers are this author’s system for identifying works of Francis Grier. Works are assigned a number based on when they were composed.

<sup>7</sup> Rabindranath Tagore (1861-1941) was a leader of the Brahmo Samaj, which was a new religious sect in nineteenth-century Bengal and which attempted a revival of the ultimate monistic basis of Hinduism as laid down in the *Upanishads*. Gandhi, the political father of modern India, was his devoted friend. Tagore was knighted by the ruling British Government in 1915, but within a few years he resigned the honor as a protest against British policies in India. He wrote musical dramas, dance dramas, essays of all types, travel diaries, and two autobiographies, one in his middle years and the other shortly before his death. Tagore also left numerous drawings and paintings, and songs for which he wrote the music himself. From *Nobel Lectures, Literature 1901-1967*, Editor Horst Frenz, Elsevier Publishing Company, Amsterdam, 1969.

<sup>8</sup> Kabir (1440-1518) (Arabic: “Great”), an Indian mystic and poet who attempted to bridge or unite Hindu and Muslim thought, preached the essential unity of all religions and the essential equality of all men. He was a forerunner of Sikhism, established by his disciple Nanak. The birth of Kabir (Arabic: “Great”) remains to this day shrouded in mystery and legend. Authorities disagree on both when and to whom he was born. One legend proclaims a divine virgin birth. Kabir, instead of choosing the Hindu religion or Islam, took what seemed to him to be the best tenets of both and preached his own religion,

conscious attempt to bring my eastern and western, Indian and British, interests together creatively.”<sup>9</sup>

Other compositions of particular note include the 1996 commission to compose a setting of Psalm 150, H. 39 as a birthday present from the Dean and Chapter of Windsor Castle to the Queen. This work was originally set for divided chorus accompanied by full orchestra. Later, Grier created an organ reduction of the orchestral parts. The compositional style employed in this work is more in keeping with other modern British composers; however, Grier adds his unique composition flair through the use of contrasting rhythms, distinctive harmonies, and melodies. The opening fanfare is based on the theme used by Monteverdi in his Vespers. In the same year, *Embracing the Tiger*, H. 46, was commissioned by the Quaker Festival Orchestra and Chorus and performed in what was then the new Symphony Hall in Birmingham (England). This work is large in scale and, like others, combines Grier’s eastern and western influences. *The Virgin Has Given Birth To a Saviour*, H. 41, for choir and harp was also written in 1996 for Plymouth Congregational Church, Minneapolis, Minnesota. Philip Brunelle, director of

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called *sahaja-yoga* (“simple union”). He thus became the forerunner of a number of cults, of which Kabirpanth is the most important, as well as of a separate religion, Sikhism. In the Kabirpanth and several other cults, as well as in Sikhism, the following elements predominate: one God is venerated; all religious writing is in the vernacular; the position of the guru (religious teacher) is central to the faith and greatly esteemed; and caste is completely rejected. Kabir’s verses in the Hindi language, with no thought to grammar or elegance, struck a responsive chord in the heart of the common man. His aim was communication. Some of his poetry was incorporated into the *Adi Granth*, the sacred book of the Sikhs. The *Kabir Book*, with versions by Robert Bly of 44 poems by Kabir, was published in 1977. From *Encyclopædia Britannica 2006*, Encyclopædia Britannica Online (accessed 9 September 2006) <<http://search.eb.com.libproxy.lib.unc.edu/eb/article-9044255>>, s.v. “Kabir.”

<sup>9</sup> Grier, “Biography.”

music, played a key role in the commissioning of this piece.<sup>10</sup> The compositional style is described by the composer as Grier's take on the western musical tradition.

In addition to having works commissioned, many of Grier's works have been recorded. These recordings are available on the BBC Music, Herald, Lammas Records, Priory Records, Somm Recordings, and Sony Classical labels. In 1993, the Rodolfus Choir, under the direction of Ralph Allwood, issued a compact disc of Grier's *Sequence for the Ascension*, described by Marc Rochester of *Gramophone Magazine* as "an unspeakably beautiful work."<sup>11</sup> In 1995, the choir of Westminster Abbey issued a recording of his *Missa Trinitatis Sanctae*, H. 20. Of this compact disc, Rochester says, "Francis Grier's Mass (without Credo) impresses [the listener] as being a product of the best traditions of the 'millennium' yet strong in its own uncomplacent creativity."<sup>12</sup> In a March 1996 review of the compact disc, *12 Anthems*, Rochester describes how "Grier's musical language is at once eclectic and, in its devotional intensity, singularly personal."<sup>13</sup>

While the majority of Grier's works are composed for organ and choir or a *cappella* choir, Grier is no stranger to large-scale compositions and compositions for solo organ. In 2000, Stephen Darlington, the Choir of Christ Church Cathedral, the Oxford

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<sup>10</sup> Grier, "Biography."

<sup>11</sup> Review of CD of *Sequence for the Ascension* by Francis Grier. Eton College Chapel, Rodolfus Choir, Ralph Allwood, conductor. *Gramophone* 7, 1993.

<sup>12</sup> 1995. Review of CD *Westminster Abbey Choir - Millennium* including *Missa Trinitatis sanctae* by Francis Grier. *Gramophone* 12, 1995.

<sup>13</sup> 1996. Review of CD of *Twelve Anthems* by Francis Grier. *Gramophone* 8, 1996.

University Chamber Orchestra, and soloists gave the first performance of the large-scale work, *Around the Curve of the World*, commissioned to celebrate the 150th anniversary of the founding of the city of Christchurch, New Zealand. Grier's large-scale composition, *Five Joyful Mysteries*, commissioned by the BBC, was performed in King's College Chapel, Cambridge in December 2000 by Catherine Bott, the BBC Singers, the choristers of King's College Chapel, and the Endymion Ensemble, conducted by Stephen Cleobury, as part of the European Broadcasting Union's Christmas broadcast. This was re-broadcast in December 2002. *In Nomine*, an organ work derived from the famous *In Nomine* of the sixteenth-century composer John Taverner, was performed for a live broadcast on Radio 3 by organist David Goode, from Christ Church Cathedral, Oxford, as part of the BBC's Organ Night. David Goode has played this work in several recitals since that time, including, his Aldeburgh Festival recital in June 2003. Much of his music has been published by Oxford University Press, and his new choral works are being published by Faber Music (see Appendix D for a complete listing).

Francis Grier's prominence as a composer is not limited to the British Isles. *Love Without Hope*, a work for soprano, cello and piano, originally commissioned in 2000 by Colin Carr and St John's College, Oxford, was performed at the Lincoln Center in New York in March in 2002 by Catherine Bott, Colin Carr, and Francis Grier. Most recently, he completed a new setting of the Passion to a text by the Native American poet and novelist Elizabeth Cook. The use of a Native American poet further accentuates Grier's desire to create music that bridges the gap between western and non-western music. This

work is being commissioned jointly by the BBC and VocalEssence<sup>14</sup> and was performed in March 2006 in King's College, Cambridge, and in Minneapolis, Minnesota.

In addition to composition, Grier maintains an active performing career. With soprano Dorothee Jansen, Grier has performed and recorded a series of all-Schubert programs, entitled *Schubert: New Perspectives*. They have given recitals at the Bayreuth Festival in 2000 and 2001, at Luxembourg, Parma, and Geneva in 2002, and at the Bonn *Beethovenfest* in 2001 and 2002. In 2003, they performed in Florence, at the Wigmore Hall (England), and again at the *Beethovenfest* in Bonn. In 2004, their concerts included performances in Geneva and Montpellier.

Clearly Francis Grier is a dedicated performing musician and composer. He has actively sought out performance venues throughout his life, and though there was a period between 1991 and 2001 when he was occupied in training to become a psychoanalyst and couple psychoanalytic psychotherapist, he nevertheless managed to continue composing for prestigious musical organizations and performed in some of the most esteemed performance spaces in the world. Now that his psychoanalytic training has been completed, he is beginning to reorganize his schedule so that there is more balance between his musical and psychoanalytic activities. Already Grier's music is making an impact on musicians in England and abroad. As more performers become acquainted with his works, more commissions are sure to follow. This composer will

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<sup>14</sup> VocalEssence is a professional choral ensemble based in Minneapolis, MN. The group was founded in 1969 by Phillip Brunelle, who continues as its artistic director and conductor.

certainly make a great impact on future generations of composers, performers, and audience members.

Several of those who commissioned music for Francis Grier commented on Grier's compositional style. Phillip Brunelle describes Grier's compositional style as having

elements of both English cathedral music and French impressionism, with a bit of Messiaen added. The music has a sense of the eternal, a sense of mysticism, and a harmonious density that is unique to Francis Grier. Francis KNOWS what he wants his music to sound like – it is thoroughly wedded to the text and striking in its delivery.<sup>15</sup>

Haydn Rawstron, a British artist manager, believes that “Gregorian chant is clearly a major influence.”<sup>16</sup> Ralph Allwood, Precentor and Director of Music at Eton College comments on Grier's use

of Indian scales and rhythmic patterns as a regular influence on his work. . . . He uses them in a really resourceful and ingenious way. He was strongly influenced by the Orthodox Church, using their texts. The style of composition got the heartfelt solemnity from Russian music that John Tavener also derived from the same source. Francis made it his own with his powerful musicianship and harmonic resourcefulness. Powerful, heartfelt long phrases intertwining ingeniously, combining with neo-plainsong passages, Orthodox readings and prayers. *Dilectus meus mihi* is one of his very best. This really uses his genius for finding the right harmony and his use of the human voice. Indeed, I feel that he takes it further in this kind of idiom than anyone else has to my knowledge.<sup>17</sup>

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<sup>15</sup> Phillip Brunelle, “Grier” (E-mail correspondence: Chapel Hill, NC, 6 October 2005).

<sup>16</sup> Haydn Rawstron, “Re: from Ben Hutchens -- RE: Music of Francis Grier” (E-mail correspondence: Chapel Hill, NC, 28 September 2005).

<sup>17</sup> Ralph Allwood, “Re: from Ben Hutchens -- RE: Music of Francis Grier” (E-mail correspondence: Chapel Hill, NC, 18 September 2005).



## **CHAPTER II**

### **A CONDUCTOR'S GUIDE TO THE *A CAPPELLA* WORKS**

The *a cappella* choral works are presented in this chapter, organized alphabetically. Each entry includes general information about the work: H (Hutchens) number, title, date of composition, and number and title of movements (including incipit of the music). Next come the performing forces required and voicing requirements. When soloists are required, they appear in parentheses in lower case letters corresponding to their voice part. Text source(s), language, and an incipit of the text follow. Information concerning the availability of scores and recordings are also presented. Information about the work's premiere—performers, date, and location—and subsequent notable performances are also discussed. Each entry concludes with information about the work: commission, revision(s), compositional techniques, an assessment of the difficulty of the work, and duration.

# Advent Responsories (1989)

H 6

## Number and Title of Movements

### 1 – “I Look From Afar”

musical score for the first movement, "I Look From Afar". The score is written for a single melodic line (likely voice) and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are: "I look from a far: Go ye out to meet him and say:". The score includes a measure rest for 11 measures (m. 11) and a triplet of eighth notes in the final measure.

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### 2 – “Judah and Jerusalem: Fear Not”

musical score for the second movement, "Judah and Jerusalem: Fear Not". The score is written for a single melodic line (likely voice) and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are: "Ju - dah and Je - ru - sa - lem: To - mor-row go ye forth. and the Lord. he will be". The score includes a measure rest for 7 measures (m. 7) and a triplet of eighth notes in the final measure.

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**Performing Forces:** SSAATTBB (sattb)

## Text Incipit

1 – “I look from afar: and lo, I see the power of God coming, and a cloud covering the whole earth.”

2 – “Judah and Jerusalem: fear not, nor be dismay’d; Tomorrow go ye forth, and the Lord, he will be with you.”

## Text Sources

1 – Translation of *Aspiciens a longe*, the Matins responsory for the first Sunday of Advent

2 – II Chronicles 20:17b, *Holy Bible*, KJV<sup>1</sup>

**Language:** English

**Publisher and Date:** Faber Music Limited © 1998

**Discography:** No commercial recordings

**Commission:** Choir of King's College, Cambridge, UK

**Premiere**

Performers: Choir of King's College, Cambridge, UK, Stephen Cleobury,  
conductor

Date: December 1989

Location: King's College

**Description of Work**

Choir: Medium-Easy

Soloists: Easy

Both movements begin with solo voice followed by full choir. The texture alternates between solo voice and full choir throughout. The texts are set syllabically and homophonically with an occasional melisma for emphasis. The juxtaposition between the soloists and choir makes this a dramatic setting. Harmonies are chromatic, primarily moving by half-step or step. Often the third of the chord is omitted. Voice leading takes precedence over functional harmony. Frequent meter shifts highlight the text. Melodies are lyrical. Rhythms highlight the spoken rhythm of the text.

**Duration:** ca. 7'

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<sup>1</sup> King James Version

# Anthem for Saint Cecilia's Day (1990)

H 15

Soprano Solo Tutti

Alto Lord of mer - cy, be close to those who call up - on you. With Saint Ce - ci - li - a to help us.

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**Performing Forces:** SSSAATTBBB

## Text Incipit

“Lord of mercy, be close to those who call upon you. With Saint Cecilia to help us, hear and answer our prayers. Alleluia.”

## Text Sources

Opening Prayer for St. Cecilia’s Day and Hosea 2:16-17, 21-22, *Holy Bible*, KJV

**Language:** English

**Publisher and Date:** Oxford University Press © 1990

**Discography:** No commercial recordings

## Commission

The Musicians Benevolent Fund for its annual service to mark the Festival of St. Cecilia

## Premiere

Performers: Combined choirs of Westminster Cathedral, Westminster Abbey, Saint Paul’s Cathedral, and the Chapels Royal, James O’Donnell, conductor

Date: September 1990

Location: Westminster Cathedral, London

## Miscellaneous

Dedicated to the Musicians Benevolent Fund's former Chairman, Sir Thomas Armstrong

## Description of Work

Choir: Medium

The vocal texture alternates between solo soprano or female chorus and full choir throughout the movement. The work climaxes eight measures from the end, with sopranos and basses divided into three parts, altos and tenors into two. The text is set syllabically with melismas reserved for text repeats or important portions of the text and phrase endings. In measure eleven, Grier begins a rhythmic ostinato | ♩ ♩ ♩ ♩ | in the bass and tenor parts singing “alleluia.” He gives the direction that “in this section the accompanying voices should stagger their breathing so that to the listener there are no obvious breaks after any of the alleluias; instead an unbroken sostenuto line of chords.” The sopranos sing the melody, which is mostly linear and diatonic, on top of this sustained texture. Functional tonal harmony is employed throughout, sometimes chromatic harmonies are used. Melodies move by step with few leaps greater than a perfect fourth. Rhythms highlight the meter of the text.

**Duration:** ca. 5.5'

## Ave Regina Caelorum (1996)

H 42

The image displays a musical score for the piece "Ave Regina Caelorum" (1996). The score is written for a choir and piano. The top staff is a single line in bass clef, 9/8 time, with lyrics underneath. The bottom system consists of a grand staff (treble and bass clefs) with piano accompaniment. A box labeled "m. 54" is placed above the first measure of the piano part. The lyrics for the piano part are "A - - - ve" and "A - ve" followed by a long line and "Re -".

Ma - ry has gi - ven birth to a King whose name is e - - - ver - last - ing:

m. 54

A - - - ve

A - ve

Re -

**Performing Forces:** SSAATTBB (satb)

**Text Incipit**

“Mary has given birth to a King whose name is everlasting: hers the joy of motherhood, hers the virgin’s glory.”

**Text Source:** Marian antiphon, twelfth century<sup>2</sup>

**Language:** English and Latin

**Discography:** No commercial recordings

**Commission**

Christopher Robinson for the Advent Carol Service at St. John’s College, Cambridge, UK

**Premiere**

Performers: Choir of St. John’s College, Cambridge, UK

Date: December 1996

Location: St. John’s College Chapel, Cambridge, UK

**Description of Work**

Choir: Difficult

Soloists: Medium

The work opens with a chant-like tenor solo. In measure thirteen, the basses enter sustaining g-flat and d-flat on “Ah!” The texture thickens until measure fifty four where the full choir sings for the first time. This texture continues until measure 108. The work concludes with ten measures of soprano and tenor sections singing the chant-like melody, in octaves, used to open the work. Grier uses English texts to open and close the work with Latin employed in the central section. The text is most frequently set melismatically. Harmonies used are functional; however the tonal center is made ambiguous by the inclusion of chromatic harmonies and non

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<sup>2</sup> Ron Jeffers, comp. and annot., *Sacred Latin Texts*, vol. 1 of *Translations and Annotations of Choral Repertoire* (Corvallis, OR: Earthsongs, 1988), 104.

diatonic pitches in the melody. This is evidenced in measure one with the inclusion of a flat leading tone, f-flat. Melodies are linear and chant-like. In general, leaps of a fifth or greater are avoided. The rhythms employed are rarely faster than ♩ and frequently Grier juxtaposes triplets against duplets. The meter changes frequently, however the changes highlight the natural word stresses of the text.

**Duration:** ca. 7'

## Coventry Carol (1983)

**H 1**

Verse 2 - m. 27

He - rod... the king, In his ra - ging, ra - ging, ra - ging, He - rod... He - rod... in his ra - - -

He - - - rod the king, In his ra - ging,

He - - - rod the king... the king, In his ra - ging,

He - rod... the king, the king, In his ra - ging,

He - rod the king, the king... the king, In his ra - ging, ra - ging, ra - ging, ra - ging,

He - - - rod the king, in his ra - - - ging,

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**Performing Forces:** SSAATB (st)

**Text Incipit:** “Lully, lulla, thou little tiny child, . . . ”

**Text Source:** from the *Pagaent of the Shearman and Tailors*, by Robert Croo (1534)

**Language:** English

**Publisher and Date:** Oxford University Press © 1991

**Discography:** No commercial recordings

**Commission:** Christ Church, Cambridge, UK

**Premiere**

Performers: Choir of Christ Church, Cambridge, UK

Date: December 1984

Location: Christ Church, Cambridge, UK

**Miscellaneous Information:** Dedicated to Grier's mother

**Description of Work**

Choir: Medium-Easy

Soloists: Medium-Easy

This work begins with the refrain sung by a soprano solo. All voices, in three parts, then sing verse one “O sisters too, how may we do . . .” with the traditional harmonization.<sup>3</sup> In measure twenty-seven, Grier sets the second verse in a way that truly highlights the text and its meaning. In contrast to the first two sections, this verse is set *forte*. The melody is found in the Alto I part and is harmonized homophonically in the tenor and bass parts. The Soprano and Bass I parts offer a rhythmically interesting descant that paints the text, “raging.” The climax of the piece is found in measures thirty-eight through forty, “All young children to slay.” On the text, “slay,” the soprano and bass parts sing at the extremes of their range. This is followed by a *grand pausa* further accentuating the climatic moment. Verse three, measures forty-two through fifty-five, is set for Tenor solo (descant) and Soprano I, Soprano II, and Bass singing the melody with traditional harmonies and homophony. The texts are set syllabically with the exception of verse two where brief melismas are used to accentuate the text. Functional tonal harmonic progressions are employed throughout.

**Duration:** ca. 3'

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<sup>3</sup> The harmonies referred to as “traditional” are taken from the 1591 version of the *Pageant*.



# Day After Day (1994)

H 33

Alto Solo

The musical score is for the hymn 'Day After Day'. It features an Alto Solo part and a four-part vocal harmony. The Alto Solo part is in the treble clef, key of D major (two sharps), and 4/4 time. The lyrics are: 'Day af - ter day, O Lord - of my life,'. The four-part vocal harmony is in the bass clef, with the lyrics: 'Lord Lord Lord Lord'. The harmony consists of four voices: Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts are in the treble clef, and the Tenor and Bass parts are in the bass clef. The lyrics are: 'Lord Lord Lord Lord'.

**Performing Forces:** SSAATTBB (a)

## Text Incipit

“Day after day, O Lord of my life, shall I stand before thee, face to face? Lord with folded hands, O Lord of all worlds, shall I stand before thee . . .”

**Text Source:** from *Gitanjali* by Rabindranath Tagore, translated by the poet

**Language:** English

**Publisher and Date:** Unpublished

## Discography

*Twelve Anthems.* James Bowman and The Rodolfus Choir. Ralph Allwood. Herald HAVPCD 177, 1996, 1994.

## Commission Information

Rodolfus Choir for the recording of the compact disc, *Twelve Anthems* by the Rodolfus Choir

## Premiere Information

Performers: Rodolfus Choir, Eton College, Windsor, UK  
Date: December 1994  
Location: Eton College Chapel, Windsor, UK

## Miscellaneous Information

This work was written especially for the Rodolfus Choir, Ralph Allwood, conductor, and James Bowman, counter-tenor.

## Description of Work

Choir: Medium

Soloist: Easy

Grier writes, “This collection of religious verse is marked by a particular quality of rapt simplicity, and it is this combination of mystical adoration and a burning energy to which I have tried to respond. Whilst not directly imitating any particular features of Indian music, the very slow harmonic rhythm and the ornamented solo line may evoke something of the paradoxical timelessness and personal devotion typical of much Hindu spirituality.”<sup>4</sup> As with many of Grier’s choral works, the texture of the opening is defined by soloist with very simple – sustained “lord” on a B-major chord – choral accompaniment. This texture continues for thirty-three measures. At this point, a homophonic and syllabic setting of the text is employed for ten measures. The choral texture continues to expand throughout the work, eventually using melisma, however always maintaining homophony. The harmonies employed are functional and on occasion chromatic. Melodies employ chromatic, non-chord tones thereby giving the work an eastern flair. Rhythms highlight the text rhythm with melismas used to highlight specific words/syllables.

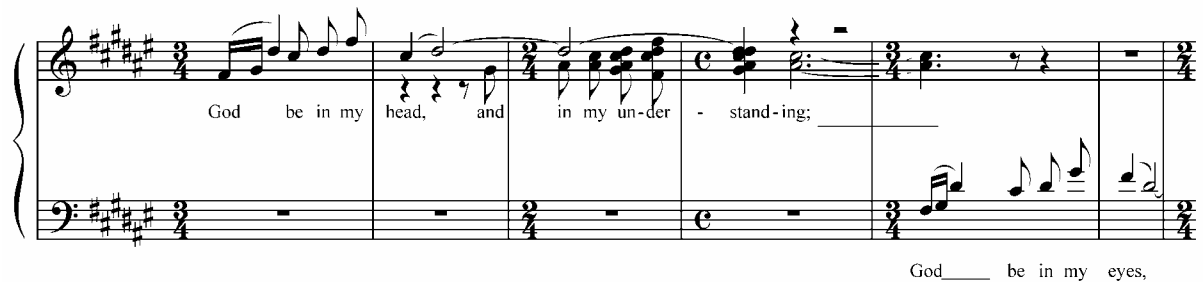
**Duration:** ca. 8'

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<sup>4</sup> Grier, Notes for *Twelve Anthems*.

# God Be In My Head (2000)

H 54



**Performing Forces:** SSAATTBB (st)

## Text Incipit

“God be in my head, and in my understanding; God be in my eyes, and in my looking; God be in my mouth, and in my speaking”

**Text Source:** Old Sarum Primer, 1558

**Language:** English

**Publisher and Date:** Unpublished

**Discography:** No commercial recordings

## Commission

Commissioned by George and Victoria Doughty on the occasion of the baptism of their son, Edward

## Premiere

Performers: The choir of St. Margaret’s Church, Westminster, Aidan Oliver, conductor

## Description of Work

Choir: Medium-Easy

Soloist: Easy

A soprano solo opens this short anthem. Each phrase is begun by solo voice (soprano or tenor) with the second half being sung by other voice parts. Mostly a homophonic treatment of the text is employed. The harmonies are very functional. The

conclusion of each phrase is accentuated with chords employing sevenths, ninths, and on occasion, thirteenths. These dissonant harmonies seem to represent human nature with more “pure” harmonies alluded to in the melodies sung by the soloists, thereby representing the divine. The piece concludes on a very consonant and rich F-sharp-major chord sung by full, divided choir. Melodies are conjunct, employing diatonic tones with leaps of a fifth or less. Rhythms highlight text rhythm.

**Duration:** ca. 2'

## Let Us Invoke Christ (1993)

H 32

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**Performing Forces:** SSAATTBB (satb)

### Text Incipit

“Let us invoke Christ! The sacred Body of Christ! The Lamb of God who died for our salvation!”

**Text Source:** Fragment from an ancient Eucharistic liturgy

**Language:** English

**Publisher and Date:** Banks Music Publications © 1995

### Discography

*Twelve Anthems.* James Bowman and The Rodolfus Choir. Ralph Allwood. Herald HAVPCD 177, 1996, 1994.

## Commission

The City of London Festival on the occasion of the opening Eucharist of the Festival

## Premiere

Performers: Choir of St. Paul's Cathedral (London, UK), John Scott, conductor

Date: 4 July 1993

Location: St. Paul's Cathedral

**Miscellaneous Information:** Dedicated "for Anjali"

## Description of Work

Choir: Medium

Soloists: Medium

A full choir vocal texture is used throughout this declamatory setting of the text. On occasions, brief solos are encountered in all voice parts. With few exceptions, the voice parts are homophonic. Melisma is employed to stress words or syllables. The melodies are linear with few leaps. Voice leading is used as the primary harmonic language although major and minor tonal centers are decidedly present throughout. Often Grier uses consonant chords, primarily major in tonality, to accentuate points of arrival. The form of the work is ABA, concluding with a brief coda where themes of both sections are intermingled. As with many of Grier's choral works, the music highlights the text meter. In this work, a rhythmic, chant-like ostinato | ♪ ♪ ♪ ♪ ♪ |, on the text "al-le-lu-i-a," unifies the accompanying voices in the central section.

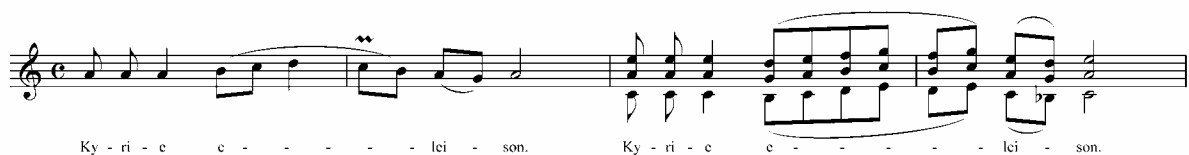
**Duration:** ca. 7'

## Missa Trinitatis Sanctae (1991)

**H 20**

### Number and Title of Movements

1 – Kyrie



## 2 – Gloria

S & A  
T1 & B1  
T2 & B2

Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a.

## 3 – Sanctus (and Benedictus)

Sanc - tus, sanc - tus, sanc - tus, sanc - tus.

## 4 – Agnus Dei

Ag - nus De - i, qui - tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis, no - bis.

**Performing Forces:** SSSAATTBB (satb)

**Text Source:** Ordinary of the Mass, without the Credo movement

**Language:** Latin

**Publisher and Date:** Faber Music Limited, under contract to be published in the future

## Discography

*Millennium*. Westminster Abbey Choir. Martin Neary. Sony Classical SK 66614, 1995-1994.

**Commission:** Commissioned by Martin Neary and the choir of Westminster Abbey

## Premiere

Performers: Choir of Westminster Abbey, Martin Neary, conductor

Date: 30 June 1991



Location: Westminster Abbey, London, UK

## Description of Work

Choir: Medium-Difficult

Soloists: Medium

1 – Solo soprano voice begins this movement. The choral texture alternates between solo voice(s) and choir throughout. Grier indicates that “the best affect would be to alternate the sides of the choir, decani and cantoris, from which they [the soloists] come.” Primarily the text is set homophonically, occasionally there is dialogue between various voice parts echoing one another. Frequently Grier uses melisma to embellish the first syllable of “eleison.” Harmonies are chromatic, primarily moving by step or half-step. Frequently all parts move in parallel motion. Functional harmonic progressions are not used in general. Rather, Grier favors the use of voice leading. The movement begins and ends with an A-minor tonality. On occasion, both c-natural and c-sharp are present in the same A-minor triad. Rhythms alternate between duple and triple, always with a time signature of  $\frac{4}{4}$ .

2 – Unlike the Kyrie, the Gloria begins, with a C-major triad sung by full chorus. The movement can be divided into six distinct sections: *gloria in excelsis, et in terra pax, gloriam magnam tuam, domine fili, cum sancto*, and *amen*. The texture of these sections alternate between the bass and tenor parts designed to “give an effect similar to the strumming of guitars;”<sup>5</sup> with the soprano and alto parts singing flowing, lyrical lines and more lyrical, homophonic full choir sections. The guitar strumming affect is achieved through the rhythms— | —established and maintained by the tenors and basses in one measure canon. Non-diatonic pitches are introduced almost immediately. Voice leading is the framework on which Grier builds this work and chromatic harmonies are used throughout. The movement begins and ends with C-major triads. Rhythms highlight the meter of spoken text.

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<sup>5</sup> As footnoted in the score.

3 – The Sanctus begins with solo tenor accompanied by alto, tenor, and bass sections. The soloist's text is set melodically, whereas the accompaniment sustains chords, changing each measure. This texture continues throughout the Sanctus and Hosanna. Solo soprano is used in place of solo tenor on occasion. The texture of the Benedictus is more homophonic. The final Hosanna is more fully scored than the first, with full choir employed throughout, rather than merely accompanying a solo voice. Harmonies are chromatic, primarily moving by step or half-step. Voice leading takes precedence over functional harmonies. Melodies are diatonic, with few chromatic tones used, and generally move by step. Rhythms are used to accent specific words or syllables.

4 – The Agnus Dei opens with a soprano solo and quickly moves to full chorus. Alternation between solo voice, accompanied by other voices, and full chorus are the textures used throughout. Harmonies tend to center around A minor or its parallel major. As with other movements, harmonies are chromatic and voice leading takes precedence over functional harmonies. Melodies are lyrical and flowing, often moving by step or half-step; large leaps are avoided. Rhythms are used to accent specific words or syllables.

**Duration** – ca. 13'

## A Prayer of St. Augustine (1999)

H 52

The musical score is for a three-part setting. The top staff is for Girls (Soprano), the middle for Boys (Tenor), and the bottom for ATB (Alto/Tenor/Bass). The time signature is 4/4. The lyrics are: "Late have I loved Thee, O Beau - ty so an - cient and so new; late have I loved Thee: for behold Thou wert within me, and I outside." The ATB part has a long "Ah" line at the bottom.

**Performing Forces:** Girls (off stage), Boys, ATB

### Text Incipit

“Late have I loved Thee, O Beauty so ancient and so new; late have I loved Thee: for behold Thou wert within me, and I outside.”

**Text Source:** The Oxford Book of Prayer



**Language:** English

**Publisher and Date:** Unpublished

**Discography:** No commercial recordings

**Commission:** Commissioned by the Southern Cathedral Festival 1999

### **Premiere**

Performers: The combined choirs of Salisbury, Winchester, and Chichester Cathedrals. The girls offstage choir was performed by the girls' choirs of Salisbury and Winchester Cathedrals.

Date: Summer 1999

Location: Salisbury, UK

Performing forces: Boy and Girl Choristers, lay vicars

### **Revisions**

Transcribed for organ and SSAATTBB (satb). The transcription is set a whole step lower. Please refer to Chapter 3.

### **Description of Work**

Choir: Medium

Soloists: Medium-Easy

Solo boys, followed by solo girls open the work. The boys and girls divide into three parts. They are accompanied by basses and tenors sustaining "ah." The choral texture alternates between solo passages and full choir, singing the text homophonically and syllabically. Harmonies are chromatic; voice leading takes precedence over functional harmony, however Grier alludes to functional harmonic progressions throughout. Melodies are conjunct, moving primarily by step of half-step. Rhythms highlight the meter of the text. Occasionally melisma is used to highlight an important word/syllable.

**Duration** – ca. 4'

# Prayer to Christ (1990)

H 12



**Performing Forces:** SSAATTBB (satb)

## Text Incipit

“He who is immortal has suffered much for us. Come to help us, Son of God, born of Mary!”

**Text Source:** From an Egyptian epigraph (ca. fourth century)

**Language:** English

**Publisher and Date:** Unpublished

**Discography:** No commercial recordings

## Premiere

Performers: Romsey Singers, Andrew MacKay, conductor

Date: December 1990

Location: Romsey (UK) Abbey

Performing forces: Thirty voices

**Miscellaneous:** Suitable for Christmas or general use

## Description of Work

Choir: Medium

Soloists: Medium

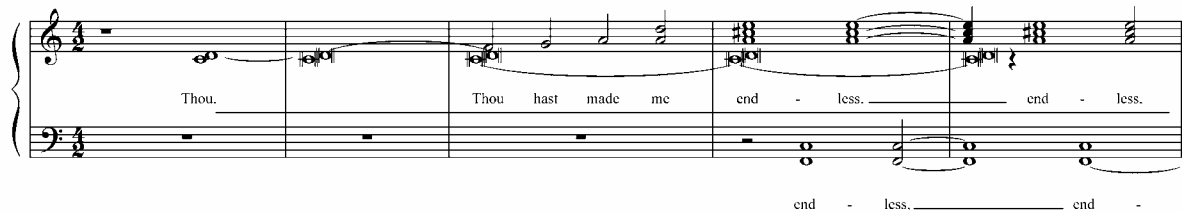
This anthem opens with bass solo in D minor, followed by the entrance of chorus tenors and basses (divided). The texture then changes to solo soprano followed by chorus sopranos and altos which is followed by full, divided chorus. The texts are set syllabically with melismas employed to highlight certain words or syllables.

Harmonies are chromatic, often quite dissonant, however center on the key of D minor. Often the third of the chord is omitted, giving the piece a hollow quality. Melodies are move primarily by step. Rhythms highlight text meter.

**Duration** – ca. 4'

# Thou hast made me endless (1997)

H 47



**Performing Forces:** SSAATTBB (sath)

## Text Incipit

“Thou hast made me endless, such is thy pleasure. This frail vessel thou emptiest again and again, and fillest it ever with fresh life.”

## Text Source

*Gitanjali*—a collection of prose translations made by the author from the original Bengali by Rabindranath Tagore (1861-1941), Nobel laureate for literature (1913), one of modern India's greatest poets and the composer of independent India's national anthem.<sup>6</sup>

**Language:** English

**Publisher and Date:** Faber Music Limited, under contract to be published in the future

**Discography:** No commercial recordings

**Commission:** Chorus Cappella, 1997

**Premiere:** Unable to determine

**Miscellaneous:** Dedicated “to Cicely Pringle”

## Description of Work

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<sup>6</sup> "Kabir," Encyclopædia Britannica 2006, Encyclopædia Britannica Online, 23 September 2006 <<http://search.eb.com.libproxy.lib.unc.edu/eb/article-907091>>.

Chorus: Difficult

Soloists: Medium

This work begins with a major second being sung by alto I and II on “thou.” Sopranos enter in the third bar with a syllabic setting of the text. The choral texture thickens until full, divided chorus enters in measure sixteen. Both syllabic and melismatic settings of the text are used throughout. Harmonies are chromatic and voice leading takes precedence over functional harmony. Melodies are lyrical and generally move by step or half-step. Rhythms highlight the text meter or, in the case of melisma, are used to highlight specific words or syllables.

**Duration:** ca. 7'

# Three Short Anthems (1989)

H 5

## Number and Title of Movements

### 1 – Great Is the Power Of Thy Cross, O Lord

Bass solo m. 5 Tutti

Great is the power of thy cross. O Lord! It was set up in the place of the skull, and it pre-

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### 2 – God, Who Made the Earth and Sky

m. 6

God, who made the earth and sky and the chang-ing sea Ma - - - - ry, Vir - gin, bore the Fa - ther's

Ma - ry, Vir - gin filled with light, Cho - sen from our race.

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### 3 – Proclaim His Triumph, Heaven and Earth

m. 17

Pro - claim His tri - umph, Christ died for us in bit - ter

died for us in

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**Performing Forces:** SSATTB

**Publisher:** Oxford University Press © 1993

## **Discography**

*Twelve Anthems*. James Bowman and The Rodolfus Choir. Ralph Allwood. Herald HAVPCD 177, 1996, 1994.

## **Text Sources**

1 - From the Orthodox Vespers in Holy Week

2 - *Stanbrook Abbey Hymnal*

3 - *Stanbrook Abbey Hymnal*

## **Text Incipit**

1 - “Great is the power of thy Cross, O Lord! It was set up on the place of the skull.”

2 - “God, who made the earth and sky and the changing sea, clothed His glory in our flesh: Man, with men to be.”

3 - “Proclaim His triumph, heav’n and earth for Christ is risen as he said: The Crucified, the living God, Who dwelt three days among the dead.”

**Language:** English

## **Premiere**

Performers: Eton Choral Courses Choir, Ralph Allwood, director

Date: Summer 1989

Location: Eton College Chapel, Windsor, UK

## **Description of Work**

1 – Choir: Medium-Easy

Solo bass voices open the work, followed by three part bass divisi. This is then followed by solo alto, followed by three part alto divisi. Full choir makes its first entrance in measure thirty nine and continues through the remainder of the anthem. Primarily, the texts are set syllabically and homophically. Melisma is reserved for word or syllable emphasis. Harmonies function within tonal harmony with a few instances of progressive harmonies explored near the end of the work. The melodies move mainly by step or half-step with some leaps greater than a perfect fifth. Rhythms are used to highlight the meter of the text. The overall “atmosphere and

music is inspired by the sonorities and liturgy of the Russian and Eastern Orthodox churches.”<sup>7</sup>

## 2 – Choir: Medium-Easy

The choral texture begins with soli soprano and moves quickly to full choir. The text is set syllabically with few melismas. The key of g is alluded to, however Grier avoids the use of functional harmony and uses b-naturals and b-flats in rapid succession thereby obscuring the tonal quality. Voice leading takes precedence throughout. This is an introspective prayer to the virgin consisting of variations on simple melodies.<sup>8</sup> Those melodies generally move by step or half-step and avoid leaps. Rhythms highlight the meter of the text.

## 3 – Choir: Medium-Easy

Tutti sopranos and tenors open this anthem in a very declamatory style. Full choir enters in measure fifteen and continues through out. The text is set syllabically. In general, homophony is used in at least two voices parts, however on occasion all voice parts move homophonically. Harmonies used are chromatic and voice leading takes precedence over functional harmony. Melodies are conjunct, moving primarily by step, and avoid large leaps. Grier uses the interval of an ascending sixth, either directly or through arpeggiation, as a melodic motive. Rhythms highlight the meter of the text.

**Duration:** ca. 6'

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<sup>7</sup> Francis Grier, Notes for *Twelve Anthems*, James Bowman and The Rodolfus Choir, Ralph Allwood, conductor (Herald HAVPCD 177, 1996, 1994).

<sup>8</sup> Grier, Notes for *Twelve Anthems*.

# Three Westminster Anthems (1991)

H 21

## Number and Title of Movements

### 1 – Alleluia! I Bring You News

Choir I      Choir II      Tutti      Choir

Al - le - lu - ia, Al - le - lu - ia, Al - le - - - lu - i - a, Al -

The musical score is for a four-part choir setting. It features two staves: a treble staff for the Soprano and Alto parts, and a bass staff for the Tenor and Bass parts. The key signature is one sharp (F#), and the time signature is 6/8. The lyrics are 'Al - le - lu - ia, Al - le - lu - ia, Al - le - - - lu - i - a, Al -'. The score includes various musical notations such as eighth notes, quarter notes, and rests, with some parts marked for 'Tutti'.

### 2 – You Are Blest, Lord God of Our Fathers

Bass Solo      sonore

You are blest, Lord God of our fa - - - thers.

The musical score is for a Bass Solo. It is written on a single bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are 'You are blest, Lord God of our fa - - - thers.' The score includes various musical notations such as quarter notes, eighth notes, and rests, with some parts marked for 'sonore'.

### 3 – Out Of the Depths

Bass soli      Cantado e sonore

Out of the depths I cry to you, O Lord, Lord, hear my voice!

The musical score is for a Bass soli. It is written on a single bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are 'Out of the depths I cry to you, O Lord, Lord, hear my voice!'. The score includes various musical notations such as quarter notes, eighth notes, and rests, with some parts marked for 'Cantado e sonore'.

**Performing Forces:** SSAATTBB (sath)

## Text Incipit

- 1 – “Alleluia! I bring you news of great joy, Today a saviour has been born for us, Christ the Lord. Alleluia!”
- 2 – “You are blest, Lord God of our Fathers. To you glory and praise for evermore. Blest your glorious Name. You are blest in the temple of your glory.”
- 3 – “Out of the depths I cry to you, O Lord, Lord hear my voice! O let your ears be attentive to the voice of my pleading. If you, O Lord, should mark our guilt . . .”



**Text Sources**

- 1 – The Sunday Missal, Christmastide
- 2 – Daniel 3:52-56, *Holy Bible*, King James Version
- 3 – Psalm 130, *Holy Bible*, King James Version

**Language:** English

**Publisher and Date:** Faber Music Limited © 1998

**Discography:** No commercial recordings

**Commission**

Westminster Abbey, London, UK, Martin Neary, Master of Choirs

**Premiere**

This work was never performed under Neary's direction at Westminster Abbey. The first of these pieces has been taken up by many choirs.

**Miscellaneous**

Dedicated to Jane and Jyoti Sabi

- 1 – Anthem for Christmastide
- 2 – Anthem for Trinity Sunday or general use
- 3 – Anthem for Lenten or general use

## Description of Work

### 1 – Choir: Medium

The opening “alleluia” is sung twice, once by choir I, then by choir II. Both choirs enter on the third “alleluia”, measure two. The alternation of the choirs continues throughout. Texts are set syllabically and homophonically. Grier eludes to the key of G major from measure one, however a dominant to tonic progression is not found in the anthem. Melodies avoid large leaps and generally move by step and are very lyrical. Rhythms help convey the text meter.

### 2 – Chorus: Easy

Soloists: Easy

Bass solo begins the movement. The texture then expands to solo voice accompanied by other voices and eventually to full choir. Conveying the meaning of the text is Grier’s primary goal. Short melismas are present throughout, highlighting important words or syllables. Harmonies are chromatic, yet the movement has an overall feeling of centering on the key of A minor. This is obscured by the inclusion of both c-natural and c-sharp tones throughout. The piece ends on an A-minor chord in third inversion. The melodies are mostly linear with leaps of a fifth or less. Rhythms highlight the meter of the text.

### 3 – Choir: Medium

The vocal texture begins with bass section and expands to full choir. Texts are set primarily in a homophonic and syllabic style. Harmonies are chromatic, primarily moving by step. Voice leading takes precedence over functional harmony. The piece is clearly divided into three sections based on key signature – B-flat minor, F-sharp minor, B-flat minor. These key signatures do not imply an adherence to functional harmonies. Melodies are lyrical and generally move by step. Rhythms alternate between duple and triple which truly conveys the text meter.

## Duration – ca. 9'

1 – ca. 2'

2 – ca. 3'

3 – ca. 4'

# The Voice of My Beloved (1991)

H 18

*Score unavailable*

**Performing Forces:** SATB

**Text Incipit**

**Text Source:** Song of Songs, *Holy Bible*, King James Version

**Language:** English

**Publisher and Date:** Faber Music Limited, under contract to be published

**Discography**

*Twelve Anthems.* James Bowman and The Rodolfus Choir. Ralph Allwood. Herald HAVPCD 177, 1996, 1994.

**Premiere:** Salisbury Cathedral, 1991

**Commission**

Commissioned by Andrew and Deborah Mackay for the occasion of their wedding.

**Description of Work**

**Duration:** ca. 4'

## **CHAPTER III**

### **A CONDUCTOR'S GUIDE TO THE ACCOMPANIED WORKS**

The small-scale, accompanied works are presented in this chapter, organized alphabetically. Each entry includes general information about the work: H (Hutchens) number, title, date of composition, and number and title of movements (including incipit of the music). Next come the performing forces required and voicing requirements. When soloists are required, they appear in parentheses in lower case letters corresponding to their voice part. Text source(s), language and an incipit of the text follow. Information concerning the availability of scores and recordings are also presented. Information about the work's premiere—performers, date, and location—and subsequent notable performances are also discussed. Each entry concludes with information about the work: commission, revision(s), compositional techniques, an assessment of the difficulty of the work, and duration.

## Ah! Fair face... (1998)

H 50

Score for three voices (S1, S2, A) and Piano. The music is in 3/4 time. The lyrics are: "Ah! fair face gone from sight, with all its light of eyes, that". The piano part features a steady accompaniment in the right hand and a single note in the left hand. Dynamics include *mp* and *p*. A *sonore* marking is present in the piano part. A note at the bottom reads "NB: Bva sempre".

### Performing Forces

Chorus, Piano  
Voicing: SSA

### Text Incipit

“Ah! fair face gone from sight, with all its light of eyes, that pierced the deep of human night! Ah! Fair face calm in sleep. Ah! Fair lips hushed in death!”

**Text Source:** from *In Memory* by Lionel Johnson

**Language:** English

**Publisher and Date:** Unpublished

**Discography:** No commercial recordings

**Commission:** Not known

**Premiere:** Not known

### Revisions

This version, for female chorus, is a revision of the original setting for solo voice and piano.

## Description of Work

Choir: Medium-Difficult    Soloists: Medium

This piece is in  $\frac{3}{4}$  throughout and includes a rhythmic ostinato—|  $\text{♪♪♪}$  |—throughout, save the last eight bars. The choral texture is in three parts – S1 S2 A – throughout. Texts are set homophonically and a healthy mix of syllabic and melismatic settings create interest. Harmonies center on D-minor, however functional harmony is not used. Melodies are conjunct, moving primarily by step and avoiding large leaps. Often all voice parts move in parallel motion. On occasion stretto and imitation are employed. Rhythms highlight the meaning of the text, however they do not mimic text meter.

**Duration** – 4.5'

## Alleluia! I will pour clean water on you (1999)

**H 51**

1.  
Sop. *pp*  
Al le - lu - ia!  
Alto *pp*  
Al le - lu - ia!  
Organ *pp*

## Performing Forces

Chorus, Organ  
Voicing: SSAATTBB (sat)

## Text Incipit

“Alleluia! I will pour clean water on you, and I will give you a new heart, a new spirit within you, says the Lord. Go forth into the world in peace.”

**Text Sources:** Baptismal antiphon and traditional blessing

**Language:** English

**Publisher and Date:** Faber Music Limited, under contract to be published

**Discography**

This work is slated to be included on a compact disc (2005) made by the choir of New College, Cambridge, Dr. Edward Higginbottom, director.

**Commission:** Leon and Tanya Conrad for the baptism of their daughter Katerina

**Premiere**

Performers: Choir of St. Margaret's Church, Westminster, UK

Date: 16 May 1999


Location: St. Margaret's Church, Westminster, UK

**Description of Work**

Choir: Medium

Soloists: Medium

Organ: Medium-Difficult

This work begins in  $\frac{3}{4}$  and is in the key of C major. The work is in a rounded binary form. This work is made cohesive by the rhythmic motive—— which occurs throughout and is set homophically as the chorus accompaniment to various solo lines. Full choir choral texture is used throughout. Texts are set syllabically and homophonically in accompanying voices. Melisma is reserved for soloists. Harmonies are chromatic, yet center on C major and voice leading takes precedence over functional harmony. Melodies are conjunct and lyrical. Rhythms used highlight stresses in the text.

**Duration:** 4.5'

# Alma Redemptoris Mater (2000)

H 60

The musical score is for a Tenor and Organ. The Tenor part is written in a single staff with a treble clef and a key signature of one flat (B-flat). The Organ part is written in two staves (treble and bass) with a key signature of one flat. The score is divided into measures by bar lines. The Tenor part begins with a rest, followed by a melodic line starting on a half note, then a quarter note, and a half note. The Organ part provides a harmonic accompaniment with sustained chords and moving lines in both hands. The lyrics 'Al - ma re - dem - pto - ris' are written below the Tenor staff, aligned with the notes.

Tenor

Solo 1 *mp* *molto espres.*

Al - ma re - dem - pto - ris

Organ

*pp*

## Performing Forces

Chorus, Organ

Voicing: SATB (satb) with subdivisions

## Text Incipit

“Alma redemptoris Mater, que pervia celi porta manens, et stella maris, succurre  
caden ti surgere qui curat populo . . . Maiden of many names, matchless and precious,  
beacon lit by love! Praise to thee, joy of the faithful heart!”

**Text Sources:** Chant text is taken from the Sarum Rite. The English text is by Sue Mayo.

**Language:** Latin and English

**Publisher and Date:** Unpublished

**Discography:** No commercial recordings

**Commission:** Choral Courses at Eton College, Ralph Allwood, director

## Premiere

Performers: Choir from the Choral Courses at Eton College, Ralph Allwood, director

Date: July 2000

Location: Eton College Chapel, Windsor, UK

## Miscellaneous



The choir from the Choral Courses at Eton College (July 2000) subsequently performed this work at the Three Choirs Festival in Gloucester Cathedral in August 2000. It is an arrangement of the final movement from *Five Joyful Mysteries*, a large scale work for chorus and orchestra.

### **Description of Work**

Choir: Difficult

Soloists: Medium

Organ: Very difficult

Tenor solo opens this work, singing with a simple organ accompaniment. The texture expands, in measure thirty-four, with the addition of solo soprano voice and solo flute in the organ. The trio is in 1 measure canon. In measure sixty-five, the full choir makes its first entrance and the organ accompaniment changes from simple, sustained pitches and melodies to toccata-like. The choir and soloists sing the Latin text until measure ninety-four where the English text, "Maiden of many names," is first introduced. This texture continues until near the end, where the text returns to Latin sung by solo or soli voices and accompanied by a very simple organ part. The Latin texts are set in a melismatic, quasi-chant manner. The English texts are set homophonically and syllabically. Voice leading takes precedence over functional harmony, although the entire work seems to center on F major. Melodies are lyrical and chant-like. Rhythms employed highlight text meter or draw the listener's attention to particular syllables or words.

**Duration:** 11'

# Canticles for Children's Voices (1991)

H 19

## Title and number of movements

### 1 – Magnificat

Soprano Solo

Soprano 1, 2

Organ

My soul

doth mag - ni - fy the Lord.

My soul My soul doth mag - ni - fy the

### 2 – Nunc Dimittis

Solo or semi-chorus

Organ

Lord, now let - test thou thy ser - vant de - part in

## **Performing Forces**

Chorus, Organ  
Voicing: 4-part trebles

## **Text Incipits**

1 – “My soul doth magnify the Lord: and my spirit hath rejoiced in God my saviour. For he hath regarded the lowliness of his hand maiden . . .”

2 – “Lord, now lettest thou thy servant depart in peace: according to thy word. For mine eyes have seen thy salvation, which thou hast prepared before the face of all people.”

**Text Source:** Evening canticles from the *Anglican Book of Common Prayer*

**Language:** English

**Publisher and Date:** Unpublished

**Discography:** No commercial recordings

**Commission:** St. Albans Cathedral, Barry Rose, music director

**Premiere:** This work was never performed at St. Albans.

## **Miscellaneous**

Grier specifies that the organ registration should be “bright . . . as for trio sonatas, e.g. 8’ 4’ 1 1/3’ (rh), 8’ 2’ (lh), 16’ 8’ 4’ (ped).”

## **Description of Work**

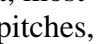
1 – Choir: Easy

Organ: Medium-Difficult

The choral texture of this movement varies from solo voice to divided trebles. Texts are set melismatically throughout. The organ part is filled with scales and arpeggios and the texts are set melismatically. This movement is firmly in G major and functional harmonies are employed throughout. Melodies are conjunct and lyrical. Rhythms used give the piece a very buoyant character.

2 – Choir: Medium

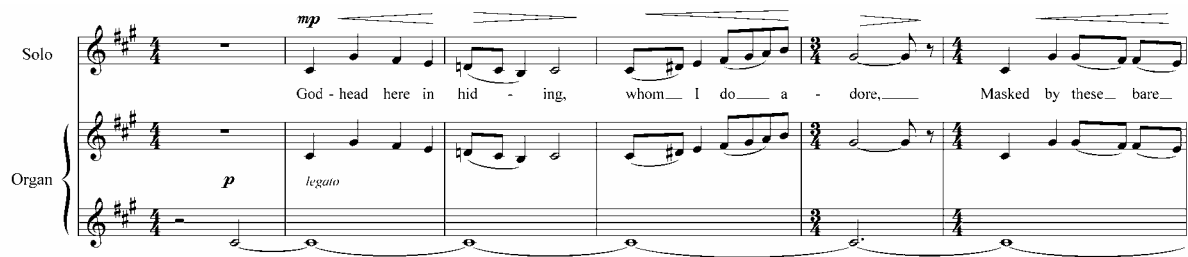
Organ: Medium-Difficult

The choral texture of this movement is transparent, employing only one voice part in unison. Texts are set melodically and functional harmonies prevail throughout. The piece is in the key of G minor. Melodies are conjunct and lyrical, often moving by step and avoiding leaps. Driving eighth notes in the organ are present throughout, most measures repeat seven eighth notes at the same pitch thusly | |. Sustained pitches, or chords, accompany this rhythmic ostinato.

**Duration:** 7'

## O Sacrum Convivium (2001)

H 62



The musical score for 'O Sacrum Convivium' features two staves. The top staff is for the Solo voice, written in G minor (one sharp, F#) and 4/4 time. It begins with a mezzo-piano (*mp*) dynamic and includes the lyrics: "God - head here in hid - ing, whom I do a - dore, Masked by these bare". The bottom staff is for the Organ, also in G minor and 4/4 time, starting with a piano (*p*) dynamic and a *legato* marking. The organ part consists of a continuous eighth-note ostinato in the right hand and sustained chords in the left hand.

### Performing Forces

Chorus, Organ

Voicing: SSA (unspecified 1 voice solo)

### Text Incipit

“Godhead here in hiding, whom I do adore, Masked by these bare shadows, shape and nothing more, See Lord, at thy service low lies here a heart, lost all lost in wonder at the God thou art. O sacrum convivium, in quo Christus sumitur; recolitur memoria passionis eius.”

### Text Sources

The Latin text is the Magnificat antiphon for Vespers on the Feast of Corpus Christi (Maundy Thursday).<sup>1</sup> The English text is a Gerard Manley Hopkins’ translation of a thirteenth century Latin text.

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<sup>1</sup> Jeffers, 23 and 180-181.

**Languages:** English and Latin

**Publisher and Date:** Unpublished

**Discography:** No commercial recordings

**Commission**

Stephanie Stewart to celebrate the 10<sup>th</sup> anniversary of the foundation of Salisbury Cathedral Girls' Choir

**Premiere**

Performers: Salisbury Cathedral (UK) Girl's Choir

Date: 2001

Location: Salisbury Cathedral

**Description of Work**

Choir: Medium-Easy

Soloist: Medium-Easy

Organ: Difficult

The organ begins the work by sustaining c-sharp followed by the [unspecified] soloist, doubled by the right hand of the organ in a mostly syllabic setting of the text. Full female chorus enters, in unison, in measure eighteen. The alternation between soloist and choir (not always in unison) with varying organ accompaniments and virtuosic organ interludes continues throughout the work. The work concludes with a thirteen measure "amen" which could be excerpted. English text begins and ends the work with Latin in the central section. The English is set mostly syllabically, whereas the Latin is more melismatic (quasi-chant). Harmonies are mostly functional; however chromatic pitches are often included. Melodies are lyrical and consonant, avoiding large leaps. Rhythms highlight the text meter or word/syllable stress.

**Duration:** 8.5'

# A Prayer of St. Augustine (1999)

H 53

The musical score is for a vocal ensemble and organ. It begins with a Soprano solo in 5/4 time, marked *p* (piano). The lyrics are: "Late have I loved Thee, O Beau - ty so an - cient and so new;". The tempo then changes to 4/4 for the "Tutti" section, where the Alto, Tenor, and Bass join in. The Alto's lyrics are: "O Beau - ty so an - cient and so new;". The Tenor and Bass have rests. The organ part is marked *pp* (pianissimo) and *Andante sostenuto*. The score concludes with a Soprano solo in 4/4 time, marked *p*, with the lyrics: "Late have I".

## Performing Forces

Chorus, Organ  
Voicing – SSAATTBB (satb)

## Text Incipit

“Lord have I loved Thee, O Beauty so ancient and so new; late have I loved Thee: for behold Thou wert within me, and I outside.”

**Text Source:** The Oxford Book of Prayer

**Language:** English

**Publisher and Date:** Unpublished

**Discography:** No commercial recordings

**Commission:** This piece was not commissioned. See “revisions.”

## Premiere

Performers: Choir of St. Paul's Cathedral, London, UK, John Scott, director

Date: 1999

Location: St. Paul's Cathedral, London, UK

## Revisions

This piece was originally commissioned by the Southern Cathedrals Festival 1999 for performance at Salisbury Cathedral with the girls and boy choristers and lay vicars. Refer to chapter two for complete information.

## Description of Work

Choir: Medium

Soloists: Medium-Easy

Organ solo opens the work, sustaining a perfect fifth diad. Solo soprano, followed by tutti altos. In measure six, solo tenor takes the lead, followed by tutti, divided tenors and basses. Full choir enters in measure ten, doubled by organ. The choral texture alternates between solo passages and full choir, singing the text homophonically and syllabically throughout. Harmonies are chromatic; voice leading takes precedence over functional harmony, however Grier alludes to functional harmonic progressions throughout. Melodies are conjunct, moving primarily by step or half-step. Rhythms highlight the meter of the text. Occasionally melisma is used to highlight an important word/syllable.

**Duration:** 4'

## Psalm 150 (1996)

**H 39**

The musical score for Psalm 150 (1996) is presented in three staves. The top staff is for the Solo Soprano, the middle for the Organ, and the bottom for the Organ. The key signature is one sharp (F#) and the time signature is 4/4. The Solo Soprano part begins with a rest for the first eight measures, then enters with a melisma on the word 'O' in measure nine, followed by 'praise God' in measure ten. The Organ part begins with a strong (f) perfect fifth diad in measure one, which is sustained throughout the piece. The Organ part also features a melisma on the word 'O' in measure nine, followed by 'praise God' in measure ten. The Organ part ends with a rest in measure ten.

**Performing Forces**

Chorus, Orchestra (or Organ)

Voicing – SSAATTBB

Orchestration – Flute, 2 Oboes, 2 Bassoons, 3 Trumpets, 2 Horns, Timpani, Strings

**Text Incipit**

“O praise God in his holiness: praise him in the firmament of his power. Praise him in his noble acts: praise him according to his excellent greatness.”

**Text Source:** *Holy Bible*, KJV

**Language:** English

**Publisher and Date:** Faber Music Limited, under contract to be published

**Discography:** No commercial recordings

**Commission**

Dean and Canons of St. George’s Chapel, Windsor Castle, for the celebration of the seventieth birthday of Her Majesty Queen Elizabeth II

**Premiere**

Performers: Choir and Orchestra of St. George’s Chapel, Windsor, UK

Date: 27 April 1996

Location: St. George’s Chapel, Windsor Castle, UK

**Revisions:** In the same year Grier revised the score for organ and choir.



## Description of Work

Choir: Medium-Easy  
Soloists: Easy

Orchestra: Easy

Organ: Medium-Difficult

Eight bars of organ fanfare open the work followed by tutti sopranos, singing *a cappella*, then by various solo and pairs of voices until measure ninety-two where the full choir makes its first entrance. Texts are set mostly syllabically and homophonically; melisma is reserved for textual emphasis. Unlike most of Grier's compositions, functional harmonic progressions are employed throughout; this work is entirely in the key of D major. Melodies are move mostly by step and avoid large leaps. Rhythms highlight text meter.

**Duration:** 7'

## Salve, Regina (1993)

H 31

The musical score for "Salve, Regina" (1993) is written for Soprano, Alto, Tenor, Bass, and Organ. The time signature is 7/4 and the key signature has one flat (B-flat). The lyrics are "Sal - ve! Sal - ve! Sal - ve! Sal - ve! Sal - ve! Sal - ve!". The organ part begins with a fanfare in the first measure. The vocal parts enter in the second measure. The score includes dynamic markings such as *p*, *mp*, *mf*, *f*, and *p*, and articulation marks like accents and slurs. The organ part has a final flourish marked *mf* in the last measure.

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## **Performing Forces**

Chorus, Organ  
Voicing – SSAATTBB (sssab)

## **Text Incipit**

“Salve Regina, mater misericordiae; vita dulcedo et spes nostra. . . One alone is my dove, my perfect one, her mother’s chosen, the dear one of her parent.”

## **Text Sources**

Salve Regina was likely written by Adhemar (d. 609), bishop of Le Puy-en-Velay, as a processional chant for the crusades. Song of Songs 6:9-10 and Isaiah 66:10-14 both are from the KJV of the Holy Bible.

**Languages:** Latin and English

**Publisher and Date:** Banks Music Publications © 1994

## **Discography**

*Twelve Anthems.* James Bowman and The Rodolfus Choir. Ralph Allwood. Herald HAVPCD 177, 1996, 1994.

## **Commission**

Commissioned by Timothy Byram-Wigfield for the Border’s Cathedral Festival, 1993

## **Premiere**

Performers: Choirs of Newcastle, Carlisle, and St. Mary’s (Edinburgh, UK)  
Cathedrals, Timothy Byram-Wigfield, conductor  
Date: 1993, Border’s Cathedral Festival  
Location: St. Mary’s Cathedral, Edinburgh, UK

## **Description of Work**

Choir: Medium-Difficult                      Soloists: Medium                      Organ: Difficult

The work opens with a sixteen and thirty-two foot low g-natural in the organ pedal followed by bass, alto, and tenor soloists, singing “Salve,” then by full choir. Alternation between soloists and full choir defines the texture throughout. Texts are set mostly syllabically and homophonically with brief melisma reserved for emphasis.

Harmonies are chromatic with voice leadings taking precedence over functional harmony. Melodies are mostly conjunct, however there are several cases where Grier employs leaps larger than a perfect fifth. Rhythms highlight the text meter. Repetition of rhythm motives highlight specific portions of the text. The organ part is virtuosic, toccata-like in sections.

**Duration:** 12'

# Song-Cycle (1991)

H 24

## Number and Title of Movements

### 1 – Spell Against Sorrow

Score for three voices (S.1, S.2, A) and piano. The key signature is one flat (B-flat), and the time signature is 3/8. The lyrics are: "Who will take a - way Car-ry a - way sor - row, Bear a-way grief?" The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand.

### 2 – Message

Score for three voices (S.1, S.2, A) and piano. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The lyrics are: "Look, be-lo-ved child — in-to my eyes, see there your self mir-rored in that li-ving wa-ter From whose deep". The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand.

### 3 – Spell to Bring Lost Creatures Home

S.1 *f* Home. Home. Wild birds home!  
 S.2 *f* Home. Home. Wild birds home!  
 A *f* Home. Home. Wild birds home!

### 4 – Rock

S.1 *f* There is stone in me that knows stone, Sub-stance of rock that re-mem-bers the un - end - ing un - end - ing Sim -  
 S.2 *f* There is stone in me that knows stone, Sub-stance of rock that re-mem-bers the un - end - ing un - end - ing Sim -  
 A *f* There is stone in me that knows stone, Sub-stance of rock that re-mem-bers the un - end - ing un - end - ing Sim -

### 5 – “Who Stands At My Door?”

S.1 *f* Who stands at my door in the storm — and rain  
 S.2 *f* Who stands at my door in the storm — and rain  
 A *f* Who stands at my door in the storm — and rain

## **Performing Forces**

Chorus, Piano  
Voicing – SSA

## **Text Incipits**

- 1 – “Who will take away, carry away sorrow, Bear away grief? Stream wash away, float away sorrow, flow away, bear away, wear away sorrow.”
- 2 – “Look, beloved child into my eyes, see there yourself mirrored in that living water from whose deep pools all images of earth are born.”
- 3 – “Home, home, wild birds home! Lark to the grass, wren to the hedge, rooks to the tree tops, swallow to the eaves, eagle to the crag.”
- 4 – “There is a stone in me that knows stone, substance of rock that remembers the unending simplicity of rest while scorching suns and ice ages.”
- 5 – “Who stands at my door in the storm and rain on the threshold of being? One who waits till you call him in from the empty night.”

**Text Source:** “The Year One” by Kathleen Raine (1908-2003)

**Language:** English

**Publisher and Date:** Unpublished

**Discography:** No commercial recordings

## **Premiere**

Performers: Netherlands Radio Choir, Simon Halsey, director  
Date: Not known  
Location: Not known

**Commission:** Netherlands Radio Choir, Simon Halsey, director

## **Revisions**

This version is an arrangement of the original version for solo voice and piano which was composed earlier in the same year.

## Description of Work

1 – Choir: Medium-Difficult

Piano: Medium-Difficult

The choral texture alternates between section solo and full choir. The text setting is mostly homophonic and syllabic. In some cases, the text is set using *stretto* and is imitative for one or two measures. Harmonies are dissonant throughout; voice leading definitely takes precedence over functional tonal harmony. Rhythms mimic the meter of the text with some melismas included to highlight portions thereof. The piano part is independent, sometimes sounding cross relations to the pitches sung in the chorus. Throughout the movement, the piano part moves in arpeggios, scales or rolled chords and the chorus sings homophonic, syllabic style with a few short melismas marking the ends of phrases.

2 – Choir: Medium-Easy

Piano: Medium-Easy

Full choir enters after a brief, one measure, piano introduction. The text is set syllabically and homophonically; melismas are few and are reserved for emphasis. Harmonies are chromatic with voice leading taking precedence over functional harmony. Melodies are lyrical, conjunct, avoiding large leaps, and chromatic. Rhythms echo text meter. The piano has constant ♩ chords throughout in triads and tone clusters. The right hand doubles the choir, on occasion, and introduces a melody of its own.

3 – Choir: Medium

Piano: Difficult

This fast movement—*animato* ♩ = 92—begins with the choir in octaves but, in measure nine, moves to three parts. The choral parts mostly move homophonically, however there are the occasional imitative sections. The text is set syllabically. Harmonies are chromatic and melodies are conjunct for the most part, however leaps of a fifth or greater are scattered throughout. Rhythms mimic text meter. The piano moves quickly throughout the work, mostly in ♩ and ♩ triplets.

4 – Choir: Medium-Easy

Piano: Medium

In this movement, the chorus moves homophically—except in measures twenty-two through thirty where each voice part has a two measure *solì*—and is set syllabically. Harmonies are chromatic and melodies are disjunct, with leaps of a fifth or greater scattered throughout, particularly at the end of phrases. Rhythms echo text meter. The piano part is independent, adding rhythmic and coloristic effects, but never doubling the choir.

5 – Choir: Medium

Piano: Difficult

The choral texture is homophonic. The individual voice parts have brief *solis*, similar to movement four, but generally sing together. The text setting is syllabic and homophonic with short melismas used to highlight words or syllables. The key is based on G minor, however non-harmonic tones are introduced beginning measure two and continue throughout the movement. Melodies are chromatic and conjunct, rarely leaping more than a fifth. Rhythms echo text meter. The piano part supports the choir harmonically, however it never double the choir exactly.

**Duration:** 15'

## Sword in the Soul (1991)

H 22

### Number and Title of Movements

#### 1 – We Venerate the Wood of Thy Cross

Violoncello

Tenor

Bass

*mp*

*p*

*p* We ve - ne - rate the wood of Thy

m. 12

Detailed description: This musical score is for the first movement, 'We Venerate the Wood of Thy Cross'. It features three vocal parts: Violoncello (bass clef, 3/4 time), Tenor (treble clef, 3/4 time), and Bass (bass clef, 3/4 time). The key signature is G minor (three flats). The Violoncello part begins with a mezzo-piano (*mp*) dynamic and includes a melisma marked 'm. 12'. The Tenor and Bass parts enter later with a piano (*p*) dynamic, singing the lyrics 'We ve - ne - rate the wood of Thy'. The score includes various musical notations such as slurs, ties, and dynamic markings.

#### 2 – Nunc Dimittis

Violoncello

Baritone Solo

Organ

*p*

*pp*

*p*

Lord, now let-test thou thy ser-vant de - part in peace, ac - cor-ding to thy

Detailed description: This musical score is for the second movement, 'Nunc Dimittis'. It features three parts: Violoncello (bass clef, 2/4 time), Baritone Solo (bass clef, 2/4 time), and Organ (bass clef, 2/4 time). The key signature is G major (one sharp). The Violoncello part begins with a piano (*p*) dynamic and includes a melisma marked 'm. 12'. The Baritone Solo part enters with a piano (*p*) dynamic and sings the lyrics 'Lord, now let-test thou thy ser-vant de - part in peace, ac - cor-ding to thy'. The Organ part provides harmonic support. The score includes various musical notations such as slurs, ties, and dynamic markings.



### 3 – O Lord, Thou Hast Duped Me

Soprano *f* O Lord, thou hast duped me, and I have been thy dupe;  
 Alto *f* O Lord, thou hast duped me, and I have been thy dupe;  
 Tenor *f* O Lord, thou hast duped me, and I have been thy dupe;  
 Bass *f* O Lord, thou hast duped me, and I have been thy dupe;  
 Organ *f*

The organ part features a complex texture with triplets and sixteenth-note patterns in both hands, providing a rhythmic and harmonic foundation for the vocalists.

### 4 – Lovely Tears of Lovely Eyes

Soprano Solo *mp* Love - ly tears of love - ly eyes  
 Violoncello *p*  
 Organ *p*

The piece is characterized by a delicate and expressive texture. The violin cello plays a melodic line with slurs and accents, while the organ provides a steady, rhythmic accompaniment with a repeating eighth-note pattern.

### 5 – Dialogue for cello and organ

Violoncello *sostenuto e espres. sempre*  
 Organ *mp*  
 quasi pizz. sempre

This section is a dialogue between the violin cello and the organ. The violin cello plays a melodic line with slurs and accents, while the organ provides a steady, rhythmic accompaniment with a repeating eighth-note pattern. The organ part is marked *quasi pizz. sempre*, suggesting a plucked or staccato effect.

## 6 – O Cross of Christ

musical score for 'O Cross of Christ'. The score is in G major (one sharp) and 4/4 time. It begins with a mezzo-piano (*mp*) dynamic and a 'semplice' tempo marking. The melody is in the right hand, with lyrics: 'O cross of Christ im - mor - tal tree glo - ry to - the ri - sea Christ'. The left hand provides a simple harmonic accompaniment. The piece concludes with a forte (*f*) dynamic.

## 7 – Today he who hung the earth upon the waters

musical score for 'Today he who hung the earth upon the waters'. The score is in B-flat major (two flats) and 4/4 time. It begins with a mezzo-piano (*mp*) dynamic. The melody is in the right hand, with lyrics: 'he who hung the earth u-pon the wa - ters is hung u - pon the'. The left hand provides a simple harmonic accompaniment. The piece concludes with a forte (*f*) dynamic. A box labeled 'm. 14' is present above the right hand staff.

## Performing Forces

Chorus, Two Speakers (Male and Female), Organ, Violoncello  
Voicing – SSAATTBB (satb)

## Text Incipits

- 1 – “We venerate the wood of Thy cross, o thou who lovest mankind, for upon it thou, the life of all, wast nailed. O savior, thou hast opened paradise.”
- 2 – “Lord, now lettest thou thy servant depart in peace, according to thy word; for mine eyes have seen thy salvation, which thou hast prepared . . .”
- 3 – “O Lord, thou hast duped me and I have been thy dupe; thou hast outwitted me and hast prevailed. I have been made a laughing stock all the day long.”
- 4 – “Lovely tears of lovely eye, why dost thou me so woe? Sorrowful tears of sorrowful eyes, thou breakest my heart in two. Thou sighest sore . . .”
- 5 – Chorus tacet

6 – “O cross of Christ, immortal tree on which our savior died, the world is sheltered by your arms that bore the crucified. From bitter death and barren wood . . .”

7 – “Today he who hung the earth upon the waters is hung upon the cross. He who is king of the angels is arrayed in a crown of thorns.”

### **Text Sources**

1 – Orthodox Church’s liturgy for the *Feast of the Exaltation of the Cross*

2 – *Canticle of Simeon*

3 – Jeremiah 20:7-9, *Holy Bible*, KJV

4 – Anonymous, fourteenth century

5 – Chorus tacet

6 – *Stanbrook Abbey Hymnal*

7 – *Hymn for Good Friday*, Orthodox Church

**Language:** English

**Publisher and Date:** Unpublished

**Discography:** No commercial recordings

**Commission:** The choir and musicians of Trinity College, Cambridge, UK, Richard Marlow, director

### **Premiere**

Performers: The choir and musicians of Trinity College, Cambridge, UK, Richard Marlow, director

Date: Good Friday, 1991

Location: Trinity College Chapel, Cambridge, UK

### **Miscellaneous**

Subtitled “Music for Good Friday”

The premiere was broadcast live on British Broadcasting Company Radio Four.

## Description of Work

1 – Chorus: Medium

Cello: Medium


Organ: Easy

The movement opens in E-flat minor with a twelve measure cello solo. Four part male chorus then enters, followed by four part female chorus, with the first full choir entrance occurring in measure thirty-four. The alternation between solo cello, pairs of voice parts and full choir continues throughout the movement. The text is set homophonically and syllabically. Harmonic progressions function loosely within tonal harmonic constraints, however chromatic pitches are found throughout. Melodies are mostly lyrical and conjunct, however some large leaps occur. Rhythms highlight stresses within the text. The cello solo continues throughout the movement, serving as an obbligato to the vocal parts; the organ plays for only three measures in the entire movement.

2 – Solo: Medium-easy

Cello: Medium-Easy

Organ: Easy

Very soft organ accompanies solo baritone and cello during the entire movement. The organ pedal presents a rhythmic ostinato——which is present throughout the movement. The solo is mostly linear with some leaps larger than a fifth. The cello part is independent from that of the baritone, providing a lovely duet to the vocal solo. Harmonies are chromatic, yet allude to the key of F-sharp minor. Rhythms echo text meter.

3 – Choir: Medium


Organ: Medium

The texture of this movement is full choir with several occasions of stretto entrances by the voice parts always beginning with the lowest and ending with the highest voices. The text is set syllabically and homophonically; very short melismas are included sparsely. Harmonies are chromatic with voice leading taking precedence over functional harmony. Melodies are often very chromatic, but, in general, move by step. Rhythms convey the declamatory nature of the text. The organ part is independent from that of the voices. Often it presents rhythms in triplets against the chorus' duple. This further accentuates the angst of the text.

4 – Choir: Easy

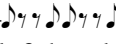
Soloists: Easy

Cello and Organ: Easy

The movement opens with organ and cello. The rhythmic ostinato in the organ part——is present throughout. Soprano solo enters in measure six, followed by another soprano solo, bass solo, tenor solo, and full choir in measure thirty-eight. The full choir texture continues to the end of the movement. Texts are set homophonically and syllabically; brief melismas color specific words. Harmonies are chromatic and melodies are lyrical and conjunct. Some large leaps are effectively employed to paint the text. Rhythms highlight the text meter. The movement ends with cello solo accompanied by organ.

5 – Cello: Medium-Easy

Organ: Medium-Easy

The “dialogue for cello and organ” is slow—*adagio*—and brief, only twenty-three measures. The organ pedal is a rhythmic ostinato——throughout and is indicated to be played *quasi pizzicato sempre*. The left hand of the organ sustains chords, while the right offers a complementary melody to that offered by the cello. Harmonies center on the key of E-major. The melody is lyrical and conjunct. Rhythms alter between duple and triple, often sounding simultaneously between the two instruments.

6 – Choir: Medium-Easy

Soloists: Medium-Easy

This movement is entirely *a cappella* and begins with a chant-like soprano solo. The texture thickens with the addition of solo voices until measure thirty-seven where the full chorus makes its first entrance. The text is set homophonically and, with some exceptions, syllabically. The tonal center of the movement is D-sharp minor, however voice leading takes precedence over tonal harmony. Melodies are lyrical and conjunct, primarily moving by step. Rhythms emulate those of text meter.

7 – Choir: Medium-Easy

Soloists: Easy

Cello: Medium

Like movement one, this movement begins with solo cello. The basses, divided, enter in measure eight sustaining “day” with solo tenor singing, “Today he who hung the earth upon the waters is hung upon the cross.” The full chorus then repeats this text beginning measure twelve. This texture of solo followed by or accompanied by full chorus continues throughout the movement. The texts are set syllabically and homophonically. Harmonies center on E-flat-minor, however many chromatic tones are present throughout and voice leading takes precedence over functional harmony. Melodies are more disjunct, employing large leaps, than those of the preceding movements. The leaps aptly paint the text. Rhythms mimic those of the text meter or serve to highlight important words. The only organ entrance is at the end where it softly reinforces the chord being sustained by the choir.

## Duration

25' – music alone

45' – with text by Rowan Williams (b. 1950, Archbishop of Canterbury 2003-present)

# Thou, O God, Art Praised In Sion (1993)

H 30

The musical score is written for a four-part choir and organ. It is in the key of D major (two sharps) and 8/8 time. The organ part is in the upper staves, and the choir parts are in the lower staves. The score begins with a 15-measure introduction. The lyrics are: "Thou: O God art praised in Si on:". The organ provides a harmonic accompaniment, and the choir enters with the lyrics. The score includes a measure rest for measures 1-15.

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## Performing Forces

Chorus, organ

Voicing - SSSSAAAAATTTTBBBB (satb)

## Text Incipit

“Thou, O God, art praised in Sion: and unto thee shall the vow be performed in Jerusalem. Thou that hearest the prayer: unto thee shall all flesh come.”

**Text Source:** Psalm 65, *Holy Bible, Anglican Book of Common Prayer*

**Language:** English

**Publisher and Date:** Banks Music Publications © 1994

## **Discography**

*Twelve Anthems*. James Bowman and The Rodolfus Choir. Ralph Allwood. Herald HAVPCD 177, 1996, 1994.

*Durham Commissions*. Durham Cathedral Choir, Keith Wright, organist. James Lancelot. Priory Records PRCD 562, 1994.

## **Commission**

The Dean and Chapter of Durham Cathedral for the 900<sup>th</sup> anniversary celebrations of the Cathedral

## **Premiere**

Performers: Durham Cathedral Choir, James Lancelot, organist/choirmaster

Date: Feast of St. Cuthbert, 20 March 1993

Location: Durham Cathedral, UK

**Miscellaneous:** Dedicated to James Lancelot

## **Description of Work**

Choir: Difficult

Organ: Difficult

The organ opens this intriguing work with a virtuosic, toccata like setting. The full choir enters in measure fifteen and is set in a homophonic, syllabic style. With few exceptions, the full choir texture is employed throughout. On some occasions, stretto entrances are used as are section soli. The key of D major is used throughout the work, however many chromatic tones, clusters and seventh chords serve to make the key more obscure. Melodies are generally conjunct and lyrical, however the intervals of sevenths and ninths are present consistently in all parts. Rhythms either mimic those of the text meter or serve to highlight various words or syllables.

**Duration:** 8'

# Three Devotions to Christ Our Redeemer (1986)

H 2

## Number and Title of Movements

### 1 – Corpus Christi Carol

Lul - ly, lul - lay, lul - ly, lul - lay; The fal - con hath borne my make a - way.

The musical score for 'Corpus Christi Carol' is written for piano in 6/8 time. It features a melody in the right hand and a supporting bass line in the left hand. The melody includes a series of eighth and sixteenth notes, with a prominent triplet of eighth notes in the fifth measure. The lyrics are written below the notes, with some words like 'Ah!' and 'Lul - ly' appearing in the vocal line. The score is divided into two systems, each with a grand staff (treble and bass clef).

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### 2 – O King of the Friday

Sopranos & Tenors (down 8va)

O King of the Fri - day Whose limbs were stretched on <sup>3</sup> the cross. O Lord who did suf - fer

The musical score for 'O King of the Friday' is written for Soprano and Tenor voices (down 8va) and piano accompaniment in 4/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The melody is a simple, hymn-like tune with a triplet of eighth notes in the fifth measure. The lyrics are written below the notes. The score is divided into two systems, each with a grand staff (treble and bass clef).

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### 3 – Christ’s Love-Song

m. 13

Love me fed, and love me led, and love me let - tet here.

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#### Performing Forces

Chorus, Organ  
Voicing – SSAATTBB (satb)

#### Text Incipits

1 – “Lully, lullay, The falcon hath borne my make away. He bore him up, he bore him down; He bore him into an orchard brown. In that orchard there was an hall . . .”

2 – “O King of the Friday whose limbs were stretched on the cross, O lord who did suffer the bruises, the wounds, the loss. We stretch ourselves beneath the shield . . .”

3 – “Love me brought, and love me wrought, Man, to be thy fere. Love me fed, and love me led, and love me lettet here. Love me slew and love me drew and love . . .”

#### Text Sources

- 1 – Anonymous 15<sup>th</sup>-century text
- 2 – Anonymous medieval text
- 3 – Anonymous medieval text

**Language:** English and Greek

**Publisher and Date:** Oxford University Press © 1989 (N.B. – each published separately)

## Discography

*Twelve Anthems*. James Bowman and The Rodolfus Choir. Ralph Allwood. Herald HAVPCD 177, 1996, 1994.

“Corpus Christi Carol” on *Illuminare*. BBC Singers, Robert Quinney, organist. Stephen Cleobury. BBC Music WMEF 2, 2000.

**Commission:** Not commissioned

**Premiere:** Not known

## Miscellaneous

1 – This carol is suitable for use at Christmas, for the feast of Corpus Christi, and for the season of Lent.

2 – This carol is suitable for Lent.

3 – This carol is suitable for the season of Easter and general use.

## Description of Work

1 – Choir: Medium-Easy

Soloists: Easy

Organ: Easy


Solo voices accompanied by organ open the work. The choral texture alternates between solo voices and full, sometimes divided choir, throughout. The last six measures are a cappella. Texts are set syllabically and homophonically with few exceptions. Harmonies are chromatic, yet center on D minor. Melodies are lyrical, but disjunct, often employing leaps of a fifth or greater. Rhythms highlight the text meter. The organ doubles the voice parts, having an independent part only when accompanying less than the full choir. Grier uses the organ accompaniment to preserve the forward motion of the meter.

2 – Choir: Medium-Easy

Soloists: Easy

Organ: Easy

Tutti sopranos and tenors open the work singing in octaves. Alto and bass soloists take over in measure eighteen, with the full choir making its first entrance in measure thirty-three. The texts are set syllabically and are generally in homophony between two voice parts, but never all four. The work is divided into three parts. In one and three the harmonies are dissonant and chromatic with voice leading taking precedence over functional harmony; whereas, in two the key of B-flat major is employed. Melodies in the outside sections are disjunct, and, in contrast, those of the middle section are chant-like, lyrical and conjunct. Rhythms highlight the text meter in all sections. The organ supports the voices in all sections by sustaining chords. In the

last thirteen measures, a rhythmic ostinato is introduced very softly in the pedal—  
—and is not doubled elsewhere in the choir.

3 – Choir: Medium-Easy

Soloists: Medium-Easy

Organ: Medium

Solo tenor opens this movement with a melody that is very similar to the melody used in movement one. Alternation between soloist, full choir and choir and soloist define the choral texture of the movement. Texts are set syllabically and homophonically, with few exceptions. Harmonies center on the key of D minor, however voice leading takes precedence over functional harmony. Melodies are lyrical and flowing; few instances of leaps greater than a fifth occur. Rhythms highlight text meter.

**Duration:** 10'

## Two Motets (1987)

H 3

### Number and Title of Movements

#### 1 – Dilectus meus mihi



Ah. \_\_\_\_\_ Ah. \_\_\_\_\_ E - go di - lec - to me -

Di - Ah. lec - tus me - us mi - hi. et e - go il - li. Ah. E - go di - lec - to me - o. E - go et di

Ah

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## 2 – Alleluia

Al-le-lu-ia, al - le - lu-ia, m. 31 al - le - lu - ia. al - le - lu - ia. al - le - lu - ia.

The musical score is written for a choir and piano. It consists of five systems of staves. The first system shows the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment (Right and Left Hand). The tempo is marked 'Allegro' and the key signature is one flat (B-flat). The score includes the Latin text 'Al-le-lu-ia, al - le - lu-ia, al - le - lu - ia. al - le - lu - ia. al - le - lu - ia.' and a measure number 'm. 31' in a box. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and single notes. The vocal parts have long notes and some rests, following the text.

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### Performing Forces

Chorus, organ  
Voicing – SSAATTBB (satb)

### Text Incipit

1 – “Dilectus meus mihi, et ego illi: ego dilecto meo, et dilectus meus mihi.”

2 – “Alleluia.”

**Text Source:** Song of Songs, *Holy Bible*, KJV

**Language:** Latin

**Publisher and Date:** Oxford University Press © 1993, 1994

### Discography

“Dilectus meus mihi” on *Twelve Anthems*. James Bowman and The Rodolfus Choir.  
Ralph Allwood. Herald HAVPCD 177, 1996, 1994.

## Commission

- 1 – Dilectus meus mihi – commissioned by David Trendell for performance at the Edington Festival, 1987
- 2 – Alleluia – not commissioned

## Premiere

- 1 – Dilectus meus mihi  
Performers: Choir, David Trendell, director  
Date: 1987  
Location: Edington Festival
- 2 – Alleluia  
Performers: Choir of Trinity College, Cambridge (UK), Richard Marlow, director  
Date: Lent 1992  
Location: Chapel of Trinity College, Cambridge (UK)

## Revisions

This is a revision of the original work which is for larger chorus, *a cappella*, and a tone higher.

## Miscellaneous

The organ part is intended to do no more than support the voices throughout and should not play at much more than eight foot pitch so as not to obscure the contrapuntal lines.

- 1 – The premiere of *Dilectus meus mihi* was broadcast live by British Broadcasting Company Radio Three.

## Description of Work

- 1 – Choir: Medium-Easy                      Organ: Easy

This movement begins with soprano solo. The solo is echoed exactly by *tutti* sopranos and the full chorus enters in measure sixteen. Alternation between solo accompanied by choir and tutti choir continues throughout the movement. Texts are set syllabically and homophically with some exceptions, especially in the vocal solos accompanied by choir. Harmonies are chromatic, however center on the key of A-flat-major. Melodies are lyrical and chant-like avoiding leaps greater than a fifth. Rhythms highlight the text meter and the organ doubles the vocal parts throughout.

2 – Choir: Medium-Easy      Organ: Easy

Solo soprano begins this work with a chant like setting of “alleluia” with full, divided choir entering in measure two. Full choir choral texture and full choir accompanying solo voice are the two choral textures found in this piece. Text is set syllabically and there is a mixture of homophony and independent voice parts. The key of the piece is B-flat-major, yet functional harmonic progressions are only used at the beginning and ending of the piece; chromatic harmonies are present in the central section. Melodies are lyrical and conjunct, avoiding leaps greater than a fifth. A mixture of rhythms makes this piece particularly interesting. At times melodies are chant-like and nearly static, at other times, syncopation and duple and triple meter sound simultaneously creating great interest. The organ doubles the voice parts throughout.

**Duration:** 12'

## The Virgin has given birth to a Saviour (1996)

**H 41**

S. Solo

The Vir - gin has gi-venbirth to the Sa - vior: a flower\_\_\_\_\_ has sprung from Jes - se's stock

Harp

19

glad and e - xult with all\_\_\_\_\_ your heart, O daugh - ter, O daugh - ter Je - ru - sa - lem.

glad and e - xult with all\_\_\_\_\_ your heart, O daugh - ter, O daugh - ter Je - ru - sa - lem.

glad and e - xult with all\_\_\_\_\_ your heart, O daugh - ter, O daugh - ter Je - ru - sa - lem.

glad and e - xult with all\_\_\_\_\_ your heart, O daugh - ter, O daugh - ter Je - ru - sa - lem.

Harp

## **Performing Forces**

Chorus, Harp  
Voicing - SATB (sa)

## **Text Incipit**

“The Virgin has given birth to the saviour: a flower has sprung from Jesse’s stock and a star has arisen from Jacob. O God, we praise you.”

**Text Sources:** Zephaniah 3:14, 15b, *Holy Bible*; Sirach 24:17-19, *The Apocrypha*

**Language:** English

**Publisher and Date:** Unpublished

**Discography:** No commercial recordings

**Commission:** Choir of Plymouth Congregational Church, Phillip Brunelle, director

## **Premiere**

Performers: Choir of Plymouth Congregational Church, Phillip Brunelle, director  
Date: Christmas, 1996  
Location: Minneapolis, Minnesota, USA

## **Description of Work**

Choir: Medium                      Soloists: Medium-Easy                      Harp: Medium-Difficult

The work begins with soprano solo accompanied by rolled chords in the harp. Full chorus enters in measure twelve; alternation between solo voice and full choir continues through the piece. Texts are melismatic and homophonic, save the closing “alleluia”, measures 100-109, where all voice parts are independent. Harmonies center on the key of G-major, however many non-diatonic tones and sevenths and ninths are present, thereby obscuring the sense of functional harmonic progressions. In many cases, the choral parts move in parallel motion at the interval of a fifth, thereby giving the piece an eastern flair. Melodies are mostly conjunct, however the soloists are frequently required to leap up or down an octave. Rhythms highlight the meaning of the text. While the overall tempo is not fast, Grier employs fast note values, ♩ triplets and ♪, in both the chorus and harp which add musical interest and serves to paint the text. The writing for the harp is idiomatic, incorporating rolled chords, ascending and descending scales in thirds and some glissandi.

**Duration** – 4.5'

# Westminster Cathedral Mass (1987)

H 4

## Number and Title of Movements

### 1 – Kyrie eleison

The musical score for the Kyrie eleison movement is presented in two staves. The top staff is for a vocal soloist, and the bottom staff is for the organ. The key signature is one flat (B-flat), and the time signature is 3/4. The vocal line begins with a rest, followed by a melodic phrase for "Ky - ri - e" (labeled "1 - solo"). This is followed by a longer phrase for "e - le - i - son," (labeled "2 - solo"). The organ accompaniment consists of sustained chords in the left hand and a melodic line in the right hand, following the vocal melody. The lyrics "Ky - ri - e e - le - i - son, Ky - ri - - e e - - -" are written below the vocal staff.



## 2 – Gloria in excelsis Deo

1  
2

Glo - ri - a in ex - cel - sis De - o, et in ter - ra pax ho -

Glo - ri - a in ex-cel - sis De - o, et in ter - ra pax

The score for 'Gloria in excelsis Deo' consists of two vocal parts (1 and 2) and a piano accompaniment. The key signature is one flat (B-flat). The tempo is marked 'Allegro'. The score is written in a single system with three staves. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: 'Glo - ri - a in ex - cel - sis De - o, et in ter - ra pax ho -' for part 1 and 'Glo - ri - a in ex-cel - sis De - o, et in ter - ra pax' for part 2.

## 3 – Sanctus, Sanctus, Sanctus

sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,

sanc - tus, Sanc-tus, Sanc - tus, Sanc - tus,

The score for 'Sanctus, Sanctus, Sanctus' consists of two vocal parts and a piano accompaniment. The key signature is one flat (B-flat). The tempo is marked 'Allegro'. The score is written in a single system with three staves. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: 'sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,' for part 1 and 'sanc - tus, Sanc-tus, Sanc - tus, Sanc - tus,' for part 2.

## 4 – Agnus Dei

A-gnus De - i mi-se - re - re - no - bis.

qui tol-lis pec - ca - ta mun - di mi-se - re - re - no - bis.

The score for 'Agnus Dei' consists of two vocal parts and a piano accompaniment. The key signature is one flat (B-flat). The tempo is marked 'Adagio'. The score is written in a single system with three staves. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: 'A-gnus De - i mi-se - re - re - no - bis.' for part 1 and 'qui tol-lis pec - ca - ta mun - di mi-se - re - re - no - bis.' for part 2.

## Performing Forces

Chorus, Organ

Voicing - Trebles with brief, cantor-like, solos

**Text Incipits**

- 1 – “Kyrie eleison . . .”
- 2 – “Gloria in excelsis Deo . . .”
- 3 – “Sanctus, Sanctus, Sanctus . . .”
- 4 – “Agnus Dei . . .”

**Text Source:** *Ordinarium Missae* - “The Ordinary of the Mass”

**Language:** Latin

**Publisher and Date:** Unpublished

**Discography:** No commercial recordings

**Commission**

Commissioned by the Choristers of Westminster Cathedral, James O’Donnell, conductor

**Premiere**

Performers – Choristers of Westminster Cathedral, James O’Donnell, conductor  
Date – 1987  
Location – Westminster Cathedral, London, UK

**Miscellaneous**

“Solo” or “tutti” markings are optional throughout; the organ right-hand part should balance evenly with the voices throughout.

**Description of Work**

1 – Choir: Easy                      Organ: Easy

This movement is divided into the traditional three sections: Kyrie, Christe, Kyrie. Each text is repeated three times. The choral texture is an alternation of solo voices and full choir throughout the movement. The full choir sections are all in unison, save the final “Kyrie eleison,” which is in two parts. Texts are set melodically. Harmonies center on the key of F major, however the leading tone is always flat. The central section moves to F minor and the piece concludes in the F major. Melodies are lyrical and conjunct, rarely leaping larger than a fifth. The ♩ pulse is nearly constant throughout. The left-hand of the organ sustains an F-natural, C-natural diad

throughout. The right hand introduces a counter-melody during the “Christe” section, measures ten through nineteen.

2 – Choir: Easy

Organ: Easy

As with movement one, the choral texture is an alternation of solo voices and full choir throughout the movement. Texts are set syllabically and melismatically. Homophony is rarely employed, rather stretto entrances and brief sections of imitation, specifically canon, are used. Harmonies center on F-major and F-minor, central section only, however chromatic tones obscure the key center. Melodies are lyrical and conjunct, rarely employing leaps of a fifth or greater. Rhythms give emphasis to accented syllables of the text. The left-hand of the organ always sustains a diad, save measures forty-four through fifty-eight which are *a cappella*. The right-hand presents an independent melody.

3 – Choir: Medium-Easy

Organ: Easy

The choral texture is solo voices in alternation with full choir. Texts are set melismatically. Voice parts are rarely in homophony, rather stretto entrances and brief sections of imitation, specifically canon, are used. Harmonies center on the key of F major, however chromatic tones are used occasionally throughout. Melodies are lyrical and conjunct. Rhythms give emphasis to accented syllables of the text. The left-hand of the organ always sustains a diad. The right-hand presents an independent melody.

4 – Choir: Easy

Organ: Easy

The choral texture is solo voices in alternation with full choir. Texts are set melismatically. Voice parts are rarely in homophony, rather stretto entrances and brief sections of imitation, specifically canon, are used. Harmonies center on the key of F major, however chromatic tones are used occasionally throughout. The piece ends with an F major triad in root position. Melodies are lyrical and conjunct. Rhythms give emphasis to accented syllables of the text. The left-hand of the organ always sustains a diad. The right-hand presents an independent melody.

**Duration – 9'**

## CHAPTER IV

### GRIER'S COMPOSITIONAL STYLE

The compositional style employed by Francis Grier is as diverse as his biography. While his formal training was in the western music tradition, Grier expands on it by his combining elements of English cathedral music, French impressionism, and Indian musical elements, thereby creating a style that is truly his own. Rochester has described it as being “strong in its own uncomplacent creativity”<sup>1</sup> and Ralph Allwood as “harmonically resourceful.”<sup>2</sup> Grier has successfully composed in nearly every genre.

#### Choral Texture

Typically, Grier employs a minimalistic choral texture in the opening of his works. In general, a solo voice, instrument, or unison choir begins the work, and as the piece progresses, the texture becomes more densely scored. Examples of this scoring technique can be found in the opening of the *a cappella* anthem *Let Us Invoke Christ*, H. 32 (Example 1), and the accompanied anthem *O Sacrum Convivum*, H. 62 (Example 2).

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<sup>1</sup> Review of CD *Westminster Abbey Choir - Millennium* including *Missa Trinitatis sanctae* by Francis Grier. *Gramophone* 12, 1995.

<sup>2</sup> Ralph Allwood, “Re: from Ben Hutchens -- RE: Music of Francis Grier” (E-mail correspondence: Chapel Hill, NC, 28 September 2005).

Example 1: *Let Us Invoke Christ*

Example 1 is a musical score for a piece titled "Let Us Invoke Christ". It is written for piano and voice. The score is in G major (one sharp) and common time (C). The piano part features a series of chords and triplets in the right hand, and a melodic line with triplets in the left hand. The lyrics are: "Let us in-voke Christ! Let us in-voke Christ! Let us in-voke Christ!". The tempo is marked with a quarter note.

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Example 2: *O Sacrum Convivium*

Example 2 is a musical score for a piece titled "O Sacrum Convivium". It is written for voice and organ. The score is in G major (one sharp) and 4/4 time. The vocal parts include Solo, Soprano 1, Soprano 2, and Alto. The organ part is also included. The lyrics are: "God-head here in hid-ing, thou art. God-head here in hid-ing, whom I do a-". The tempo is marked with a quarter note. The organ part is marked with *p* (piano) and *legato*.

Exceptions to the light scoring of the opening of works can be found in "Alleluia" from *Three Westminster Anthems*, H. 21, in which a full, double choir is set in alternation (Example 3). Other exceptions are evidenced in *Canticles for Children's Voices*, H. 19, where full organ begins the work (Example 4).

Example 3: “Alleluia” from *Three Westminster Anthems*

This musical score is for a section of "Alleluia" from *Three Westminster Anthems*. It is written for three vocal groups: Choir I, Choir II, and Tutti. The score is in G major (one sharp) and 6/8 time. The lyrics are "Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - i - a, al". The vocal parts are homophonic, with each group singing the same melody in unison. The accompaniment consists of a single melodic line in the right hand and a single melodic line in the left hand, both in unison.

Example 4 – *Canticles for Children’s Voices*

This musical score is for a section of "Canticles for Children’s Voices". It is written for four parts: Soprano Solo, Soprano 1, 2, and Organ. The score is in G major (one sharp) and 8/8 time. The lyrics are "My soul doth mag - ni - fy the Lord. My soul My soul doth mag - ni - fy the". The Soprano Solo part has a melodic line with a long note on "My" and a short note on "soul". The Soprano 1, 2 part has a similar melodic line. The Organ part has a complex, rhythmic accompaniment. The lyrics are "My soul doth mag - ni - fy the Lord. My soul My soul doth mag - ni - fy the".

Central sections of Grier’s works often alternate between homophonically scored sections and sections employing greater freedom of individual vocal lines. *O Sacrum Convivium* (Example 2) shows the opening measures and then a portion of the middle of

### Example 5: *Salve Regina*

The image displays a musical score for a vocal and organ setting. The score is written for Soprano, Alto, Tenor, Bass, and Organ. The key signature is B-flat major (two flats), and the time signature is common time (C). The lyrics are in Latin: "Vir - go, Ma - ri - a, Vir - go Ma - ri - a, Vir - go Ma - ri - a." The Soprano part begins with a melodic line, followed by the Alto, Tenor, and Bass parts. The Organ part provides harmonic support with chords and moving lines in both hands. The score is presented in a clear, professional layout with standard musical notation and Latin lyrics.

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Example 6: *Thou, O God, Art Praised in Zion*

The musical score is for a choral setting with organ accompaniment. It features five staves: Soprano, Alto, Tenor, Bass, and Organ. The key signature is one sharp (F#) and the time signature is 12/8. The vocal parts (Soprano, Alto, Tenor, Bass) all have a dynamic marking of *ff* (fortissimo) and are marked with accents and slurs. The lyrics "shall laugh and sing." are written below the vocal staves. The organ part consists of two staves (treble and bass clef) with a dynamic marking of *ff* (fortissimo) and *fff* (fortississimo) in different sections. The organ accompaniment is highly rhythmic and complex, featuring many sixteenth and thirty-second notes.

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### Text Setting

In nearly all of Grier's works, the texts are set syllabically. This allows the musical idioms employed to highlight the ebb and flow of the text. Truly, Grier sets his music to reflect the meaning and nuances presented in the text. The style of the music, its melodic and harmonic structure, all paint the text in a clear way. Examples already presented in this chapter clearly exemplify this close link between style and meaning.



*Thou, O God, Art Praised in Zion* (Example 6), shows the laughing organ followed by the chorus singing, “shall laugh and sing.” *Canticles for Children’s Voices* (Example 4), exhibits the great excitement felt by the virgin Mary following the annunciation through the use of constant ♯ in the organ accompaniment and a flowing, but at times leaping, melodic line. *Let Us Invoke Christ* (Example 1), paints the opening of Christian worship liturgies irrespective of denomination. It shows the people being “called” to worship by a single voice/section, more joining in the petition, and then, in measure three, everyone (the full, divided choir) exclaims the invocation. At times a brief melisma is employed, but only to give greater prominence to a particular portion of the text. Pieces that use extended melismas are those for which plainsong is their base of composition.

### **Harmonic Language**

Grier’s harmonic language is an expansion of traditional tonal harmony. While some pieces, *Canticles for Children’s Voices*, H. 19, for example, use functional tonal harmony as the primary harmonic language, the majority of Grier’s compositions employ an expanded harmonic language in varying degrees. *Three Short Anthems*, H. 5, is a good example of Grier’s various uses of harmonic language. The first of the three, “Great Is the Power Of Thy Cross, O Lord,” uses established, functional harmonies, with only a few instances of non-standard progressions near the end of the movement. The sonorities of this anthem are like those found in Orthodox (both Russian and Eastern) church music. The second, “God, Who Made the Earth and Sky,” only alludes to the key of G major; however, Grier avoids the use of functional harmony and employs B-naturals

and B-flats in rapid succession thereby obscuring the tonality. Voice leading takes precedence over functional harmony throughout. Individual melodic lines take precedence over structural harmony. Harmony is created by the alignment of individual melodic lines rather than being used as the primary structural element in a work. In the third anthem, “Proclaim His Triumph, Heaven and Earth,” harmonies used are chromatic, and like most of his other works, voice leading takes precedence over functional harmony. Other examples include the major I chord with added seventh in the opening of *Thou, O God, Art Praised in Zion*, H. 30, and the flat-seven scale-degree employed in the Kyrie of his *Westminster Cathedral Mass*, H. 4. The latter is exhibited in Example 7.

Example 7: *Westminster Cathedral Mass* – Kyrie

The musical score for Example 7 shows a voice part and an organ part. The voice part is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It features two solo parts: '1 - solo' and '2 - solo'. The organ part is in bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are 'Ky - ri - e e - le - i - son, Ky - ri - e e - - -'.

### Melodic Language

The melodic language employed is greatly influenced by the text being set. Grier has a keen sensitivity to the meaning of the text and aptly creates music to highlight that meaning. In measure six of the first of *Three Devotions to Christ Our Redeemer*, H. 2 (Example 8), Grier paints the text “the falcon hath borne” through the use of an octave leap on “borne” indicating the flight of the falcon. The inclusion of a melodic leap in an otherwise stepwise melody is not unique to this work alone. Frequently, the inclusion of

a leap gives the listener a cue that something special is being sung about, a portion of the text unlike its surrounding words.

Example 8: “Corpus Christi Carol” from  
*Three Devotions to Christ Our Redeemer*

Lul - ly, lul - lay, lul - ly, lul - lay; The fal - con hath borne \_\_\_\_\_ my make a - way. \_\_\_\_\_

Lul - ly, lul - lay, lul - ly, lul - lay; Ah! - - - - - lul - ly, lul - ly, lul - ly, lul - lay, lul - ly.

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Other instances of text painting can be found in the accompanied anthem, *Thou, O God, Art Praised in Zion*, H. 30. Of particular interest is the ascending vocal line in measure thirty-nine on the word “prayer” showing its ascent to heaven (Example 9). Similarly, in measures 216-218 (Example 10), the line ascends on the text, “the valleys also shall stand so thick with corn that they shall laugh and sing,” thereby showing the growth of the corn. In the same piece, Grier paints the text “shall laugh and sing” with a “laughing” organ interlude (Example 11). In other pieces, Grier aptly uses instrumental interludes to musically comment on the text that precedes or follows them. This further clarifies the Grier’s definition of the meaning of the text to his audience.

Example 9: *Thou, O God, Art Praised in Zion*

m. 38

S S A  
Thou that hear - est the pray - er: \_\_\_\_\_

T B B  
Thou that hear - est the pray - er: \_\_\_\_\_

Organ

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Example 10: *Thou, O God, Art Praised in Zion*

m. 216

Soprano  
that they shall laugh - and sing,

Alto  
so thick with corn that they shall laugh - and sing,

Tenor  
the val - leys al - so shall stand so think with corn that they shall laugh and sing, the val - leys al - so

Bass  
the val - leys al - so shall stand so think with corn that they shall laugh and sing, the val - leys al - so

Organ

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Example 11: *Thou, O God, Art Praised in Zion*

m. 224

Organ

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### Rhythmic Language

Grier's rhythmic language, like his treatment of other compositional devices, serves to highlight the spoken meter of the text in nearly every composition. This gives the listener a clear understanding of the text by the complementary way that Grier sets the music to the text. Example 10 above shows an example of his musically painting the text, thereby further highlighting its meaning. He frequently employs ostinato to unify a work. An example of this can be found in the second of *Three Devotions to Christ Our Redeemer* H. 2, "O King of the Friday," which uses the rhythmic ostinato | ♪ ♪ ♪ ♪ ♪ | from measure 38 until the end. In *Let Us Invoke Christ!*, H. 32, a rhythmic, chant-like ostinato | ♪ ♪ ♪ ♪ ♪ | on the text "al-le-lu-i-a," unifies the accompanying voices in the central section. In some pieces, Grier juxtaposes triplets against duplets. Example 12 shows the rhythmic ostinato and juxtaposition of triplets and duplets in *Let Us Invoke Christ!*

Example 12: *Let Us Invoke Christ!*

m. 35

Solo Bass

Gli altri

sa - cred Bo - dy of him who re - vealed the my - ste - ry of grace of the

lu - ia, al - le - lu - i - a, al - le - lu - ia, al - le - lu - i - a, al - le - lu - ia, al - le - lu - i -

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Example 13 shows measures 87 and 88 of *Ave Regina Caelorum* H. 42, in which Grier uses meter changes to highlight the spoken rhythm of the text by placing strong beats on accented syllables. Melismas are used to highlight important words or syllables. In a few pieces, the text meter is not highlighted, rather a more melismatic style is employed to highlight the meaning and word stresses of the text. Example 14 (from *Ah! Fair Face. . .* H. 50) shows an example of this.

Example 13: *Ave Regina Caelorum*

m. 87

Sop. 1

Sop. 2

Alto 1

Alto 2

Ten.

Bass

Gau - de, Gau - de, de - co - ra, et pro -

#### Example 14: *Ah! Fair Face . . .*

The musical score for 'Ah! Fair Face . . .' is written for four parts: Soprano 1 (S1), Soprano 2 (S2), Alto (A), and Piano. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: 'Ah! fair face gone from sight, with all its light of eyes, that'. The Piano part includes a 'sonore' section and a note 'NB: 8va sempre'.

### Eastern Elements

Eastern elements of Grier's music include rhythms, tonality, and, most obviously, text sources. In previous music examples, evidence of this influx of Eastern musical ideas has been shown. The final two measures of Example 1, *Let Us Invoke Christ*, shows an harmonically rich series of chords. In fact, the stacking of multiple non-chord tones is one way of exhibiting the expanded harmonies found in music from India, specifically the microtonal or semitonal division of the octave as used in ancient Indian music. *Thou, O God, Art Praised in Zion* (Example 6) shows another example of much expanded, by Western terms, harmonies. Of particular note is the final chord of the work which includes seven different pitches (D, E, F#, G#, A, B, C#). A I chord in the key of the piece, D major, is present, but is greatly obscured. The third and fifth tones of this chord are present in only three of the nine vocal parts and completely absent in the organ.

Example 7 shows the opening measures of his *Westminster Cathedral Mass*, Kyrie movement, which employs a scale with flat-seven scale degree. The major scale with flat-seven scale degree is scale number three – *Khamaj* from the Bhatkhande's ten- *thāt* scale types for Hindustani music theory.<sup>3</sup>

Grier has commented directly on the inclusion of non-Western musical ideas in his works. "Day After Day," H. 33, employs a text by Bengali Nobel prize-winner, Rabindranath Tagore.<sup>4</sup> In this work, Grier did not directly imitate any particular features of Indian music; however, "the very slow harmonic rhythm and the ornamented solo line may evoke something of the paradoxical timelessness and personal devotion typical of much Hindu spirituality."<sup>5</sup> In *Three Short Anthems* H. 5, Anthem 1, "Great Is the Power Of Thy Cross, O Lord," has an overall "atmosphere and music is inspired by the sonorities and liturgy of the Russian and Eastern Orthodox churches."<sup>6</sup>

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<sup>3</sup> In Indian musical theory and practice a *rāga* is a melody-type or mode, suitable for expressing aesthetic ethos and religious devotion. *Thāt* is similar to *rāga* in that both refer to scales/melodies used in Indian music. *Thāt* was adopted by Vishnu Narayan Bhatkhande (1860-1936), an Indian musicologist, who devised a system of ten heptatonic scale-types which he named after prominent Hindustani *rāgas*. From Harold S. Powers and Richard Widdess, "India, subcontinent of," *Grove Music Online* ed. Laura Macy, <<http://www.grovemusic.com.libproxy.lib.unc.edu>> (accessed 11 October 2006).

<sup>4</sup> For a complete description, see Chapter 2.

<sup>5</sup> Francis Grier, Notes for *Twelve Anthems*. James Bowman and The Rodolfus Choir. Ralph Allwood. Herald HAVPCD 177, 1996, 1994.

<sup>6</sup> Grier, Notes for *Twelve Anthems*.



## Conclusion

This chapter has shown the style and diversity of the choral music of Francis Grier. His compositional style is unique and idiomatic for the musicians he calls on to perform it. *Thou, O God, Art Praised in Zion* is one of Grier's most striking compositions. Throughout the work, his virtuosic writing for both the chorus and the organ are evident and idiomatic to both. The combination of two distinctly different musical cultures is perhaps the most unique quality of Francis Grier's style. Striking examples of this combination can be found in the *a cappella* anthem, "Day After Day" H. 33, and "Advent Responsories" H. 6. This composer has already made an impact on the classical music scene in the United Kingdom and is making headway in the United States as well. Evidence of this impact is manifested in the publication of several of his works by major British music publishers such as Oxford University Press, Faber Music, and Banks Music, and the inclusion of his works on recordings by prominent choirs, such as the Rodolphus Choir, Westminster Abbey Choir, and Christ Church (Cambridge) Choir. Several commissions from noteworthy conductors and ensembles both in Great Britain and the United States have been completed and more already underway. I believe history will judge this composer to be one of the great contributors to classical music, particularly sacred music, of the late twentieth- and early twenty-first centuries. As Marc Rochester summarizes, "Grier's musical language is at once eclectic and, in its devotional intensity, singularly personal. But whatever style or tradition Grier celebrates, he does so

with unfailing conviction and is served magnificently by these outstanding performances.”<sup>7</sup>

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<sup>7</sup> Rochester, 1995. Review of CD *Twelve Anthems*.

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## APPENDICES

## APPENDIX A

### Choral Works by Title

Title	Hutchens Catalog Number	Date of Composition	Primary Instrument	Secondary Instrument	Tertiary Instrument	Voicing	Publisher	Duration
Advent Responsories	6	1989	Chorus			SATB	Faber	7'
Anthem for St. Cecilia's Day	15	1990	Chorus			SATB	OUP	5.5'
Ave Regina Caelorum	42	1996	Chorus			SATB	Faber future	7'
Coventry Carol	1	1983	Chorus			SSAATB	OUP - 1991	3'
Let Us Invoke Christ	32	1993	Chorus			SATB	Banks	7'
Missa Trinitatis Sanctae	20	1991	Chorus			SATB	Faber Future	13'
Prayer to Christ	12	1990	Chorus			SATB		4'
Seven Part- Songs	27	1993	Chorus			SATB	Faber Future	Unknown
Thou Hast Made Me Endless	47	1997	Chorus			SATB	Faber future	7'
Three Short Anthems	5	1989	Chorus			SATB	OUP	6'
Three Westminster Anthems	21	1991	Chorus			SATB		8'
Voice of My Beloved, The	18	1991	Chorus			SATB	Faber Future	4'
Ah! Fair Face...	50	1998	Chorus	Piano		SSA		4.5'
Alleluia! I Will Pour Clean Water on You	51	1999	Chorus	Organ		SATB		4.5'
Alma Redemptoris Mater	60	2000	Chorus	Solo	Organ	SATB		11'
Around the Curve Of the World	55	2000	Chorus	Soli	Orchestra	SATB		70'
Around the Curve of the World	56	2000	Chorus	Soli	Organ, Speaker	SATB		70'



Title	Hutchens Catalog Number	Date of Composition	Primary Instrument	Secondary Instrument	Tertiary Instrument	Voicing	Publisher	Duration
Cantata for Jesus College, Cambridge	38	1996	Chorus	Organ	Orchestra (opt.)	SATB	Faber future	17'
Day after day	33	1994	Chorus	Solo Voice		SATB	Faber Future	8'
Embracing the Tiger	46	1996	Chorus	Organ	4 Soli	SATB		63'
Five Joyful Mysteries	61	2000	Chorus	Soli, Children's Choir	Orchestra	SATB		60'
God Be in My heart	54	2000	Chorus	Soli		SATB		2'
Mass in Time of Persecution	34	1994	Chorus	Solo Voice	Orchestra	SATB		50'
Mayfield Mass	35	1994	Chorus	Solo Voice	Orchestra	SATB		50'
My Heart Dances	36	1995	Chorus	Solo Voice	Orchestra	SATB		47'
O Sacrum Convivum	62	2001	Chorus	Soli	Organ	SSA		8.5'
Prayer of St. Augustine, A	53	1999	Chorus	Organ	Soli	SATB		4'
Prayer of St. Augustine, A	52	1999	Chorus	Soli		SATB, off stage girls		4'
Psalm 150	39	1996	Chorus	Organ		SATB	Faber future	7'
Salve, Regina	31	1993	Chorus	Organ		SATB	Banks	12'
Sequence For the Ascension	16	1990	Chorus	Organ		SATB		66'
Song-Cycle	24	1997	Chorus	Piano		SSA		15'
St. Albans Canticles	19	1991	Chorus	Organ		Trebles		7'
Sword in the Soul	22	1991	Chorus	Organ	Cello	SATB		25' -- 45'
Thou, O God, Art Praised in Sion	30	1993	Chorus	Organ		SATB	Banks	8'
Three Devotions to Christ Our Redeemer	2	1986	Chorus	Organ		SATB	OUP	10'
Two Motets	3	1987	Chorus	Organ (opt.)		SATB	OUP	12'

Title	Hutchens Catalog Number	Date of Composition	Primary Instrument	Secondary Instrument	Tertiary Instrument	Voicing	Publisher	Duration
Virgin Has Given Birth to a Saviour, The	41	1996	Chorus	Harp		SATB		4.5'
Westminster Cathedral Mass	4	1987	Chorus	Organ		Trebles		9'

## APPENDIX B

### Works by Date of Commission

Date of Composition	Title	Hutchens Catalog Number	Primary Instrument	Secondary Instrument	Tertiary Instrument	Voicing	Publisher	Duration
1983	Coventry Carol	1	Chorus			SSAATB	OUP - 1991	3'
1986	Three Devotions to Christ Our Redeemer	2	Chorus	Organ		SATB	OUP	10'
1987	Westminster Cathedral Mass	4	Chorus	Organ		Trebles		9'
1987	Two Motets	3	Chorus	Organ (opt.)		SATB	OUP	12'
1989	Vigilia Noctis	10	Organ					10'
1989	Three Short Anthems	5	Chorus			SATB	OUP	6'
1989	Sonata for Organ	11	Organ					13.5'
1989	Miriam Quartet	9	String Quartet					48'
1989	Legend	7	Viola	Piano				19'
1989	Elegy	8	Cello				OUP	11'
1989	Advent Responsories	6	Chorus			SATB	Faber	7'
1990	Sequence For the Ascension	16	Chorus	Organ		SATB		66'
1990	Prayer to Christ	12	Chorus			SATB		4'
1990	Market-place Suite	13	Cello	Piano				12'
1990	In Manus Tuas	17	Clarinet	Speaker	Organ			35'
1990	Flourish and Reverie	14	Organ				OUP	13'
1990	Anthem for St. Cecilia's Day	15	Chorus			SATB	OUP	5.5'
1991	Three Westminster Anthems	21	Chorus			SATB		8'
1991	Voice of My Beloved, The	18	Chorus			SATB	Faber Future	4'
1991	Sword in the Soul	22	Chorus	Organ	Cello	SATB		25' -- 45'
1991	St. Albans Canticles	19	Chorus	Organ		Trebles		7'
1991	Song-Cycle	23	Solo Voice	Piano		Sop (Ten)		15'
1991	Missa Trinitatis Sanctae	20	Chorus			SATB	Faber Future	13'
1992	Cry of Mary, The (4 Songs of Tagore)	25	Solo Voice	Ensemble		Sop		12'

Date of Composition	Title	Hutchens Catalog Number	Primary Instrument	Secondary Instrument	Tertiary Instrument	Voicing	Publisher	Duration
1992	Domine, Probasti	26	Organ					8'
1993	Thou, O God, Art Praised in Sion	30	Chorus	Organ		SATB	Banks	8'
1993	St. Francis	28	OPERA					Unknown
1993	Seven Part-Songs	27	Chorus			SATB	Faber Future	Unknown
1993	Salve, Regina	31	Chorus	Organ		SATB	Banks	12'
1993	Let Us Invoke Christ	32	Chorus			SATB	Banks	7'
1993	Deo Gratias	29	Organ					11'
1994	Mayfield Mass	35	Chorus	Solo Voice	Orchestra	SATB		50'
1994	Mass in Time of Persecution	34	Chorus	Solo Voice	Orchestra	SATB		50'
1994	Day after day	33	Chorus	Solo Voice		SATB	Faber Future	8'
1995	My Heart Dances	36	Chorus	Solo Voice	Orchestra	SATB		47'
1996	Virgin Has Given Birth to a Saviour, The	41	Chorus	Harp		SATB		4.5'
1996	Last Trump, The	43	Trumpet					4'
1996	Te Deum	45	Organ					15'
1996	Te Deum	44	Organ	Voice (chant)				20'
1996	Psalm 150	39	Chorus	Organ		SATB	Faber future	7'
1996	Fire's Dance	37	Solo Voice	Organ		Sop		14'
1996	Embracing the Tiger	46	Chorus	Organ	4 Soli	SATB		63'
1996	De Profundis	40	Cello	Organ				11'
1996	Cantata for Jesus College, Cambridge	38	Chorus	Organ	Orchestra (opt.)	SATB	Faber future	17'
1996	Ave Regina Caelorum	42	Chorus			SATB	Faber future	7'
1997	Trinity Triptych	48	Organ					12'
1997	Thou Hast Made Me Endless	47	Chorus			SATB	Faber future	7'
1997	Song-Cycle	24	Chorus	Piano		SSA		15'
1998	Ah! Fair Face...	50	Chorus	Piano		SSA		4.5'
1998	Ah! Fair Face...	49	Solo Voice	Piano		Sop (Ten)		4.5'
1999	Alleluia! I Will Pour Clean Water on You	51	Chorus	Organ		SATB		4.5'
1999	Prayer of St. Augustine, A	53	Chorus	Organ	Soli	SATB		4'

Date of Composition	Title	Hutchens Catalog Number	Primary Instrument	Secondary Instrument	Tertiary Instrument	Voicing	Publisher	Duration
1999	Prayer of St. Augustine, A	52	Chorus	Soli		SATB, off stage girls		4'
2000	Love Without Hope	58	Solo Voice	Cello	Piano	Sop		20'
2000	In Nomine	59	Organ					10' (15')
2000	God Be in My heart	54	Chorus	Soli		SATB		2'
2000	Five Joyful Mysteries	61	Chorus	Soli, Children's Choir	Orchestra	SATB		60'
2000	Around the Curve Of the World	55	Chorus	Soli	Orchestra	SATB		70'
2000	Around the Curve of the World	56	Chorus	Soli	Organ, Speaker	SATB		70'
2000	Alma Redemptoris Mater	60	Chorus	Solo	Organ	SATB		11'
2000	Peal of Songs for Westminster, A	57	Vocal Duet	Piano (duet)		Sop Ten		15'
2001	O Sacrum Convivum	62	Chorus	Soli	Organ	SSA		8.5'

## APPENDIX C

### Works by Performing Forces

Primary Instrument	Secondary Instrument	Tertiary Instrument	Voicing	Hutchens Catalog Number	Title	Publisher	Duration
Cello				8	Elegy	OUP	11'
Cello	Organ			40	De Profundis		11'
Cello	Piano			13	Market-place Suite		12'
Chorus			SSAATB	1	Coventry Carol	OUP - 1991	3'
Chorus			SATB	5	Three Short Anthems	OUP	6'
Chorus			SATB	6	Advent Responsories	Faber	7'
Chorus			SATB	12	Prayer to Christ		4'
Chorus			SATB	15	Anthem for St. Cecilia's Day	OUP	5.5'
Chorus			SATB	21	Three Westminster Anthems		8'
Chorus			SATB	18	Voice of My Beloved, The	Faber Future	4'
Chorus			SATB	20	Missa Trinitatis Sanctae	Faber Future	13'
Chorus			SATB	27	Seven Part-Songs	Faber Future	Unknown
Chorus			SATB	32	Let Us Invoke Christ	Banks	7'
Chorus			SATB	42	Ave Regina Caelorum	Faber future	7'
Chorus			SATB	47	Thou Hast Made Me Endless	Faber future	7'
Chorus	Harp		SATB	41	Virgin Has Given Birth to a Saviour, The		4.5'
Chorus	Organ		SATB	2	Three Devotions to Christ Our Redeemer	OUP	10'
Chorus	Organ		Trebles	4	Westminster Cathedral Mass		9'
Chorus	Organ		SATB	16	Sequence For the Ascension		66'
Chorus	Organ	Cello	SATB	22	Sword in the Soul		25' -- 45'
Chorus	Organ		Trebles	19	St. Albans Canticles		7'
Chorus	Organ		SATB	30	Thou, O God, Art Praised in Sion	Banks	8'
Chorus	Organ		SATB	31	Salve, Regina	Banks	12'
Chorus	Organ		SATB	39	Psalm 150	Faber future	7'
Chorus	Organ	4 Soli	SATB	46	Embracing the Tiger		63'
Chorus	Organ	Orchestra (opt.)	SATB	38	Cantata for Jesus College, Cambridge	Faber future	17'
Chorus	Organ		SATB	51	Alleluia! I Will Pour Clean Water on You		4.5'
Chorus	Organ	Soli	SATB	53	Prayer of St. Augustine, A		4'
Chorus	Organ (opt.)		SATB	3	Two Motets	OUP	12'
Chorus	Piano		SSA	24	Song-Cycle		15'
Chorus	Piano		SSA	50	Ah! Fair Face...		4.5'
Chorus	Soli		SATB, off stage girls	52	Prayer of St. Augustine, A		4'
Chorus	Soli		SATB	54	God Be in My heart		2'

Primary Instrument	Secondary Instrument	Tertiary Instrument	Voicing	Hutchens Catalog Number	Title	Publisher	Duration
Chorus	Soli	Orchestra	SATB	55	Around the Curve Of the World		70'
Chorus	Soli	Organ, Speaker	SATB	56	Around the Curve of the World		70'
Chorus	Soli	Organ	SSA	62	O Sacrum Convivum		8.5'
Chorus	Soli, Children's Choir	Orchestra	SATB	61	Five Joyful Mysteries		60'
Chorus	Solo	Organ	SATB	60	Alma Redemptoris Mater		11'
Chorus	Solo Voice	Orchestra	SATB	35	Mayfield Mass		50'
Chorus	Solo Voice	Orchestra	SATB	34	Mass in Time of Persecution		50'
Chorus	Solo Voice		SATB	33	Day after day	Faber Future	8'
Chorus	Solo Voice	Orchestra	SATB	36	My Heart Dances		47'
Clarinet	Speaker	Organ		17	In Manus Tuas		35'
OPERA				28	St. Francis		Unknown
Organ				10	Vigilia Noctis		10'
Organ				11	Sonata for Organ		13.5'
Organ				14	Flourish and Reverie	OUP	13'
Organ				26	Domine, Probasti		8'
Organ				29	Deo Gratias		11'
Organ				45	Te Deum		15'
Organ				48	Trinity Triptych		12'
Organ				59	In Nomine		10' (15')
Organ	Voice (chant)			44	Te Deum		20'
Solo Voice	Cello	Piano	Sop	58	Love Without Hope		20'
Solo Voice	Ensemble		Sop	25	Cry of Mary, The (4 Songs of Tagore)		12'
Solo Voice	Organ		Sop	37	Fire's Dance		14'
Solo Voice	Piano		Sop (Ten)	23	Song-Cycle		15'
Solo Voice	Piano		Sop (Ten)	49	Ah! Fair Face...		4.5'
String Quartet				9	Miriam Quartet		48'
Trumpet				43	Last Trump, The		4'
Viola	Piano			7	Legend		19'
Vocal Duet	Piano (duet)		Sop Ten	57	Peal of Songs for Westminster, A		15'

## APPENDIX D

### Works by Title

Title	Hutchens Catalog Number	Date of Composition	Primary Instrument	Secondary Instrument	Tertiary Instrument	Voicing	Publisher	Duration
Advent Responsories	6	1989	Chorus			SATB	Faber	7'
Ah! Fair Face...	50	1998	Chorus	Piano		SSA		4.5'
Ah! Fair Face...	49	1998	Solo Voice	Piano		Sop (Ten)		4.5'
Alleluia! I Will Pour Clean Water on You	51	1999	Chorus	Organ		SATB		4.5'
Alma Redemptoris Mater	60	2000	Chorus	Solo	Organ	SATB		11'
Anthem for St. Cecilia's Day	15	1990	Chorus			SATB	OUP	5.5'
Around the Curve Of the World	55	2000	Chorus	Soli	Orchestra	SATB		70'
Around the Curve of the World	56	2000	Chorus	Soli	Organ, Speaker	SATB		70'
Ave Regina Caelorum	42	1996	Chorus			SATB	Faber future	7'
Cantata for Jesus College, Cambridge	38	1996	Chorus	Organ	Orchestra (opt.)	SATB	Faber future	17'
Coventry Carol	1	1983	Chorus			SSAATB	OUP - 1991	3'
Cry of Mary, The (4 Songs of Tagore)	25	1992	Solo Voice	Ensemble		Sop		12'
Day after day	33	1994	Chorus	Solo Voice		SATB	Faber Future	8'
De Profundis	40	1996	Cello	Organ				11'
Deo Gratias	29	1993	Organ					11'
Domine, Probasti	26	1992	Organ					8'
Elegy	8	1989	Cello				OUP	11'
Embracing the Tiger	46	1996	Chorus	Organ	4 Soli	SATB		63'
Fire's Dance	37	1996	Solo Voice	Organ		Sop		14'



Title	Hutchens Catalog Number	Date of Composition	Primary Instrument	Secondary Instrument	Tertiary Instrument	Voicing	Publisher	Duration
Five Joyful Mysteries	61	2000	Chorus	Soli, Children's Choir	Orchestra	SATB		60'
Flourish and Reverie	14	1990	Organ				OUP	13'
God Be in My heart	54	2000	Chorus	Soli		SATB		2'
In Manus Tuas	17	1990	Clarinet	Speaker	Organ			35'
In Nomine	59	2000	Organ					10' (15')
Last Trump, The	43	1996	Trumpet					4'
Legend	7	1989	Viola	Piano				19'
Let Us Invoke Christ	32	1993	Chorus			SATB	Banks	7'
Love Without Hope	58	2000	Solo Voice	Cello	Piano	Sop		20'
Market-place Suite	13	1990	Cello	Piano				12'
Mass in Time of Persecution	34	1994	Chorus	Solo Voice	Orchestra	SATB		50'
Mayfield Mass	35	1994	Chorus	Solo Voice	Orchestra	SATB		50'
Miriam Quartet	9	1989	String Quartet					48'
Missa Trinitatis Sanctae	20	1991	Chorus			SATB	Faber Future	13'
My Heart Dances	36	1995	Chorus	Solo Voice	Orchestra	SATB		47'
O Sacrum Convivum	62	2001	Chorus	Soli	Organ	SSA		8.5'
Peal of Songs for Westminster, A	57	2000	Vocal Duet	Piano (duet)		Sop Ten		15'
Prayer of St. Augustine, A	53	1999	Chorus	Organ	Soli	SATB		4'
Prayer of St. Augustine, A	52	1999	Chorus	Soli		SATB, off stage girls		4'
Prayer to Christ	12	1990	Chorus			SATB		4'
Psalm 150	39	1996	Chorus	Organ		SATB	Faber future	7'
Salve, Regina	31	1993	Chorus	Organ		SATB	Banks	12'

Title	Hutchens Catalog Number	Date of Composition	Primary Instrument	Secondary Instrument	Tertiary Instrument	Voicing	Publisher	Duration
Sequence For the Ascension	16	1990	Chorus	Organ		SATB		66'
Seven Part- Songs	27	1993	Chorus			SATB	Faber Future	Unknown
Sonata for Organ	11	1989	Organ					13.5'
Song-Cycle	24	1997	Chorus	Piano		SSA		15'
Song-Cycle	23	1991	Solo Voice	Piano		Sop (Ten)		15'
St. Albans Canticles	19	1991	Chorus	Organ		Trebles		7'
St. Francis	28	1993	OPERA					Unknown
Sword in the Soul	22	1991	Chorus	Organ	Cello	SATB		25' -- 45'
Te Deum	45	1996	Organ					15'
Te Deum	44	1996	Organ	Voice (chant)				20'
Thou Hast Made Me Endless	47	1997	Chorus			SATB	Faber future	7'
Thou, O God, Art Praised in Sion	30	1993	Chorus	Organ		SATB	Banks	8'
Three Devotions to Christ Our Redeemer	2	1986	Chorus	Organ		SATB	OUP	10'
Three Short Anthems	5	1989	Chorus			SATB	OUP	6'
Three Westminster Anthems	21	1991	Chorus			SATB		8'
Trinity Triptych	48	1997	Organ					12'
Two Motets	3	1987	Chorus	Organ (opt.)		SATB	OUP	12'
Vigilia Noctis	10	1989	Organ					10'
Virgin Has Given Birth to a Saviour, The	41	1996	Chorus	Harp		SATB		4.5'
Voice of My Beloved, The	18	1991	Chorus			SATB	Faber Future	4'
Westminster Cathedral Mass	4	1987	Chorus	Organ		Trebles		9'

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5 May 2006

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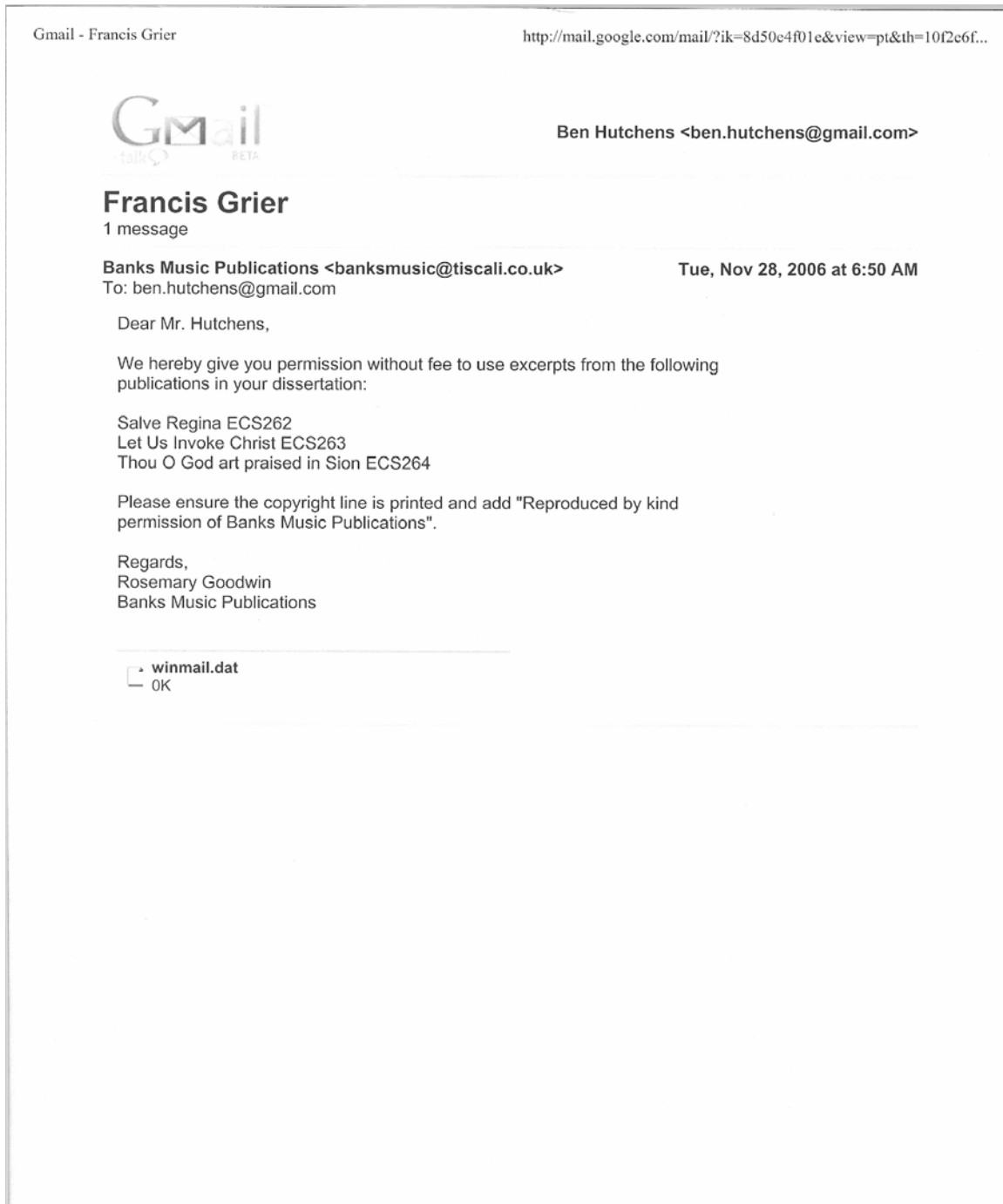
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